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ABSTRACT

There is an urgent need for early identification of depressed individuals so that they may be found and helped in time. Childhood depression is often masked by problems in school, and as a result, these children usually go undiagnosed or misdiagnosed. It has been found that drawings by depressed patients have distinct patterns which are rated closer to normal controls than drawings by patients with organic mental disorders or schizophrenia. Statistically significant differences were found between drawings by depressed and control group patients in attributes such as integration, logic, realism, and showed problem-solving skills. The Draw a Story (DAS) instrument was developed as a semi-structured interview technique and as a measure for assessing depression. A 1988 study (n=350) and a 1993 study (n=107) suggest that strongly negative responses to the DAS task are associated with clinical depression and may be associated with depression among adolescents and men. Eighty-two figures reproduce the DAS instrument, subject drawing samples, and data. Five tables produce data and statistical analysis. Three appendices present an analysis of differences between depressed and nondepressed subjects; age and gender differences in attitudes toward solitary subject (SDT); and male and female attitudes toward solitary subjects and relationships in response to the SDT. Contains 29 references. (TS)

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Draw-a-Story

Screening for Depression and Age or Gender Differences

Rawley Silver, EdD., A.T.R.

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Draw-a-Story

Screening for Depression and Age or Gender Differences

Rawley Silver, EdD., A.T.R.

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DRAW A STORY: Screening for Depression and Age or Gender Differences

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Chapter 1

Introduction

There is an urgent need for early identification of depressed individuals so that they may be found and helped in time. Childhood depression is often masked by problems in school, and as a result, these children usually go undiagnosed or misdiagnosed (McKnew, Cytryn, and Yahraes, 1983). Suicide rates among children rose by 75 percent between 1979 and 1988 (Rodriguez, 1993). Among adolescents, suicide ranks second to accidents as the leading cause of death, and accidents often mask suicides. Among older adults, depression may be masked by symptoms of physical illness and is the most misdiagnosed, the most inadequately treated, and the most prevalent of illnesses (Chaisson-Stewart, 1985). Older adults commit 25% of the reported suicides in the United States (Billig, 1987).

Can drawings be used to uncover depressive illness? This question arose in an art program for language-impaired children who responded to a drawing task. Unexpectedly, some drew pictures about suicide. Although most did not respond with such negative themes, more than a few drew pictures about death or hopeless situations. Did their drawings reflect childhood depression?

The Role of Art

According to Fluornoy (cited in Allen, 1967), the scientific intellect analyzes, abstracts, and generalizes, and when it deals with particular objects, it dissolves their particularity, but it is just this unique individuality which is the exclusive interest of art.

Art therapists examine the particularities of individual expression through individual art forms, but they also analyze, abstract, and generalize. Wadeson (1980) asked depressed patients to make spontaneous drawings with colored chalks. She found that drawings by patients showed more empty space than nondepressed individuals, less color, less involvement or effort, and either less affect or more depressive affect, such as harming others.

Gantt (1990) found that drawings by depressed patients had distinct patterns which were rated closer to normal controls than drawings by patients with organic mental disorders or schizophrenia. She found no statistically significant differences between drawings by depressed and control group patients in attributes such as integration, logic, realism,

and showed problem-solving skills. They differed from drawings by other patients by a significantly greater use of logic and better problem-solving, and differed from drawings by patients with organic mental disorders by a significant increase in attributes such as energy, integration, logic, and problem-solving.

These art therapists emphasized the formal attributes of drawings, such as color and space rather than content - their meanings, both intentional and unintentional. The *Draw a Story* approach emphasizes content through the use of stimulus drawings.

Stimulus Drawings

Originally, the stimulus drawings evolved as a way to communicate with deaf children in art classes taught during the 1960s when manual communication was forbidden in their schools. Since most of the children could not lipread or speak and I could not sign, we used gestures and pantomime until I learned that we could communicate by sketching. The sketches that elicited the most expressive responses became an array of 3"x5" cards and eventually, projective drawing instruments.

Although the three instruments use different stimulus drawings, they present the same drawing task (Silver, 1981, 1983, 1988). The task is based on the observation that respondents tend to perceive the same stimulus drawings differently, and that responses tend to reflect attitudes toward self and others in ways that can be quantified.

Pictures have served as projective stimuli for fifty years (Murray, 1943), and projective drawing measures have served to assess personality and cognition (*House Tree Person* (Buck, 1948); *Draw-A-Man* (Harris-Goodenough, 1963); *Draw a Whole Person* (Koppitz, 1968); *Draw Your Family Doing Something* (Burns & Kaufman, 1972).

The *Draw a Story (DAS)* instrument has been used as a semi-structured interview technique and as a measure for assessing depression. This second edition expands the number of stimulus drawings in order to improve validity and increase data. One aim is to facilitate the early identification of individuals who may be depressed. A second aim is to provide access to fantasies. A third aim is to contribute to information about age and gender differences in attitudes toward self and others.

Chapter Two

The Draw A Story Instrument

The instrument includes two arrays of stimulus drawings. *Form A*, the original array, consists of 14 stimulus drawings selected from both the *Silver Drawing Test* and *Stimulus Drawings and Techniques* because they seemed to have prompted negative fantasies in earlier studies.

Form B has been added to offset the negativity of *Form A* , to expand the range of choices, and to provide a second scored response.

The drawing task asks respondents to choose two subjects from an array of stimulus drawings, imagine something happening between the subjects they chose, then show what is happening in drawings of their own. When drawings are finished, they are given stories or titles, discussed, then scored on the five point rating scale shown in Figure 2-1.

Administering the Draw A Story (DAS) Task

The age range is from five years to adults. Although there is no time limit, most respondents complete the task within 10 minutes. It can be administered and scored by teachers as well as art therapists, psychologists, and other clinicians.

The task can be presented individually or to groups. Individual administration is recommended for children and adults who may have difficulty understanding directions, for children younger than seven, and for respondents who are being examined clinically. Individual administration can provide opportunities for observation and discussions that may be unsuitable for groups.

It is important to provide a relaxed atmosphere and to avoid comments that may be intimidating, such as suggesting that this is a test of talent or intelligence.

Give each respondent a copy of the drawing page, a pencil with eraser, and *Form A*. For children younger than ten and others who may have difficulty reading directions, hold up the form and say:

> I believe you will enjoy this kind of drawing. It doesn't matter whether you can draw well. What matters is expressing your ideas and telling your story.
>
> Here are some drawings of people, animals, places, and things. Choose two of these ideas and imagine a story. Make believe something is happening between the subjects or pictures you choose.

When you are ready, draw a picture of what you imagine. Tell your own story about your two pictures, and make your drawing tell the story. Show what is happening. Feel free to change these drawings and to add you own ideas or pictures in order to tell more about your story.

After drawing has started, minimize discussion and avoid interruptions, including your own. When drawings are finished, ask respondents to write the story in the space below and fill in the blanks at the bottom of the page. If respondents have difficulty complying, ask them to dictate as you write in the space provided.

Finally, initiate discussion in order to clarify meanings. Some respondents may feel threatened if asked to identify the subjects they represent. Instead, it is often useful to use the metaphors or symbols in the drawing. For example, if the subject is a mouse, you might ask how the mouse feels, what happened before, or what may happen later on. Look for verbal clues in the use of personal pronouns and the subjects of sentences.

Figure 2-1: Rating Scale for Assessing the Story Content of Responses to the *Draw a Story* Task*

1 point: Strongly Negative, for example,

a. subjects who are sad, isolated, helpless, suicidal, or in mortal danger

b. relationships that are destructive, murderous, or life-threatening

2 points: Moderately Negative, for example,

a. subjects who are frustrated, fearful, fearsome, or unfortunate

b. relationships that are stressful or hostile

3 points: Intermediate level, for example,

a. subjects or relationships that are both negative and positive, suggesting ambivalence or conflict

b. subjects or relationships that are ambiguous, or unclear

c. subjects or relationships that are unemotional, neither negative nor positive, no feelings expressed toward the subjects or relationships portrayed

4 points: Moderately Positive, for example,

a. subjects who are fortunate but passive

b. relationships that are friendly

5 points: Strongly Positive, for example,

a. subjects who are happy or achieving goals (taking action)

b. relationships that are caring or loving

---

* to evaluate responses for cognitive and creative skills, see *Silver Drawing Test.* (1990) *pp* 42-43.

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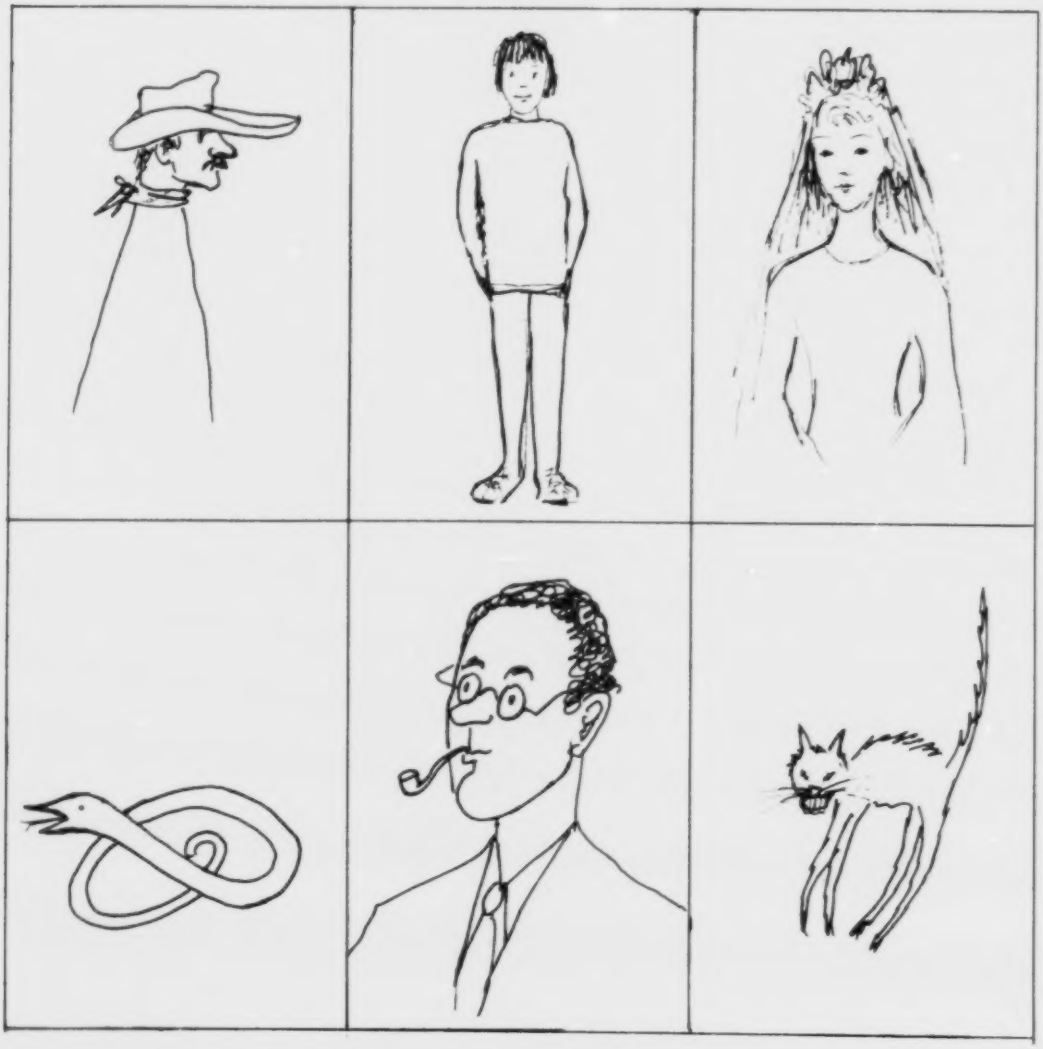
Figure 2-2: *Draw A Story, Form A.*

Choose two of these drawings and imagine a story - something happening between the subjects you choose.

When you are ready, draw a picture of what you imagine. Make your drawing tell the story. Show what is happening. Feel free to change these drawings and to add your own ideas.

When you finish drawing, write the story in the place provided.



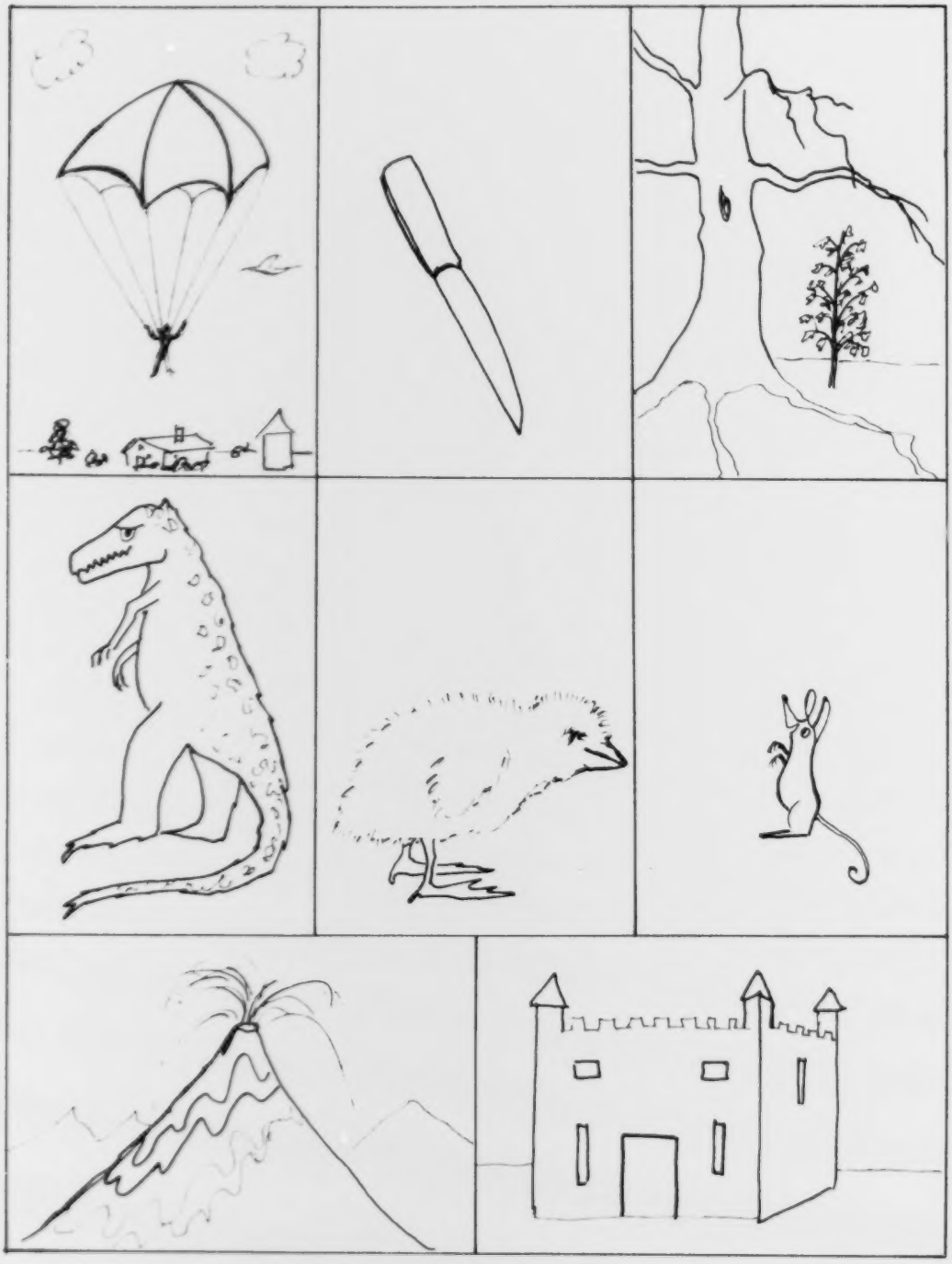
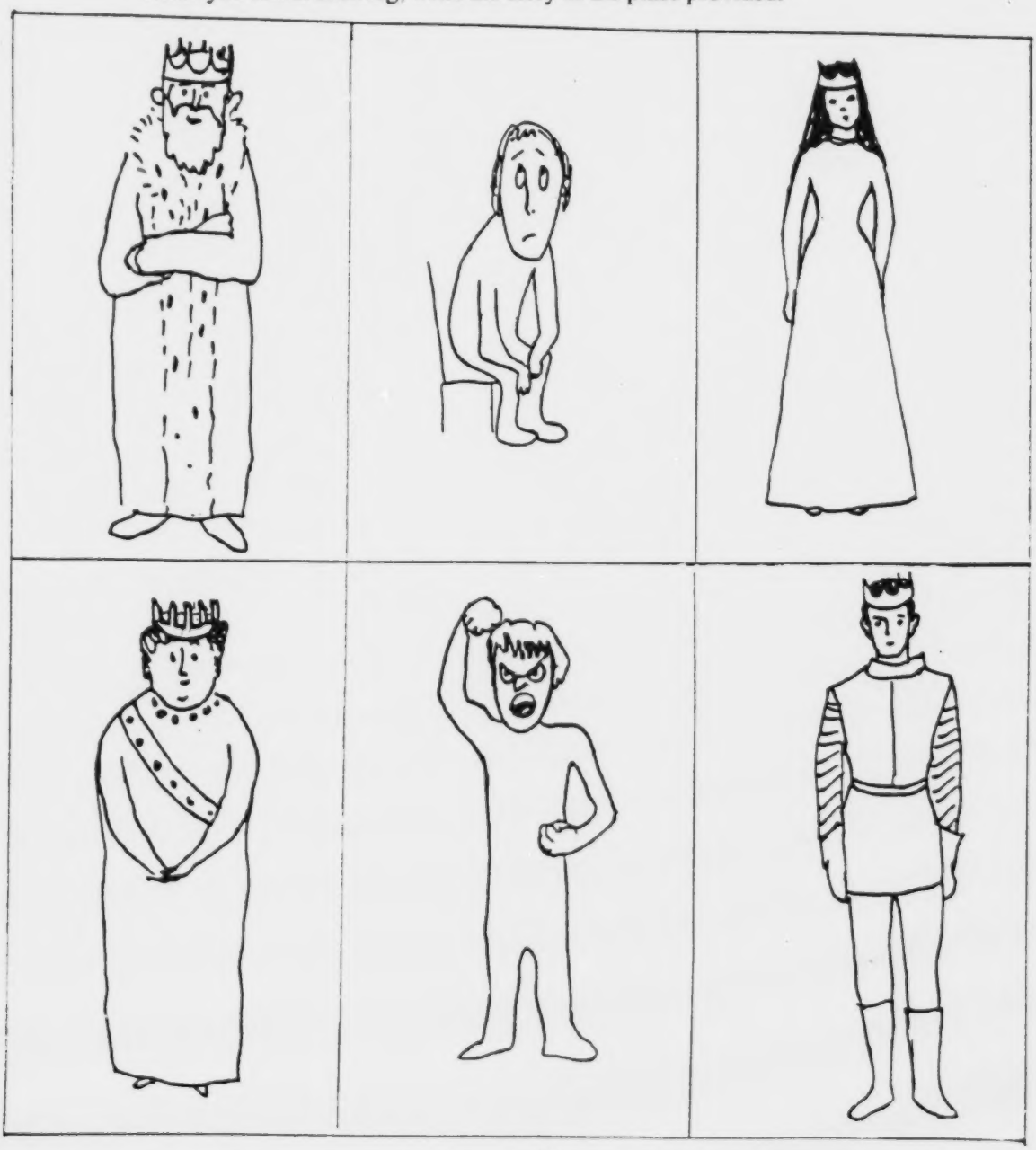


Figure 2-3: *Draw A Story, Form B*

Choose two of these drawings and imagine a story - something happening between the subjects you choose.

When you are ready, draw a picture of what you imagine. Make your drawing tell the story. Show what is happening. Feel free to change these drawings and to addyour own ideas.

When you finish drawing, write the story in the place provided.



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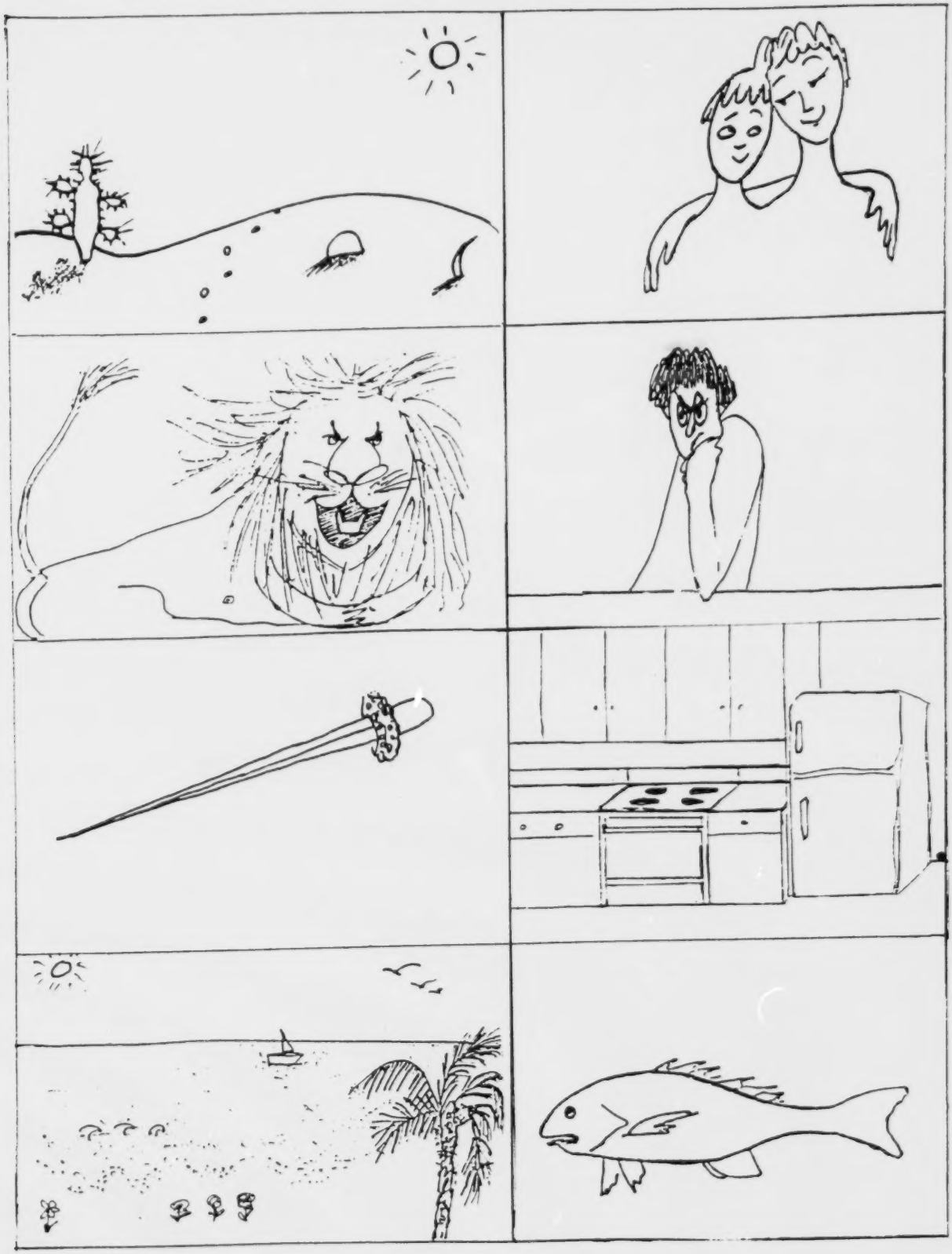

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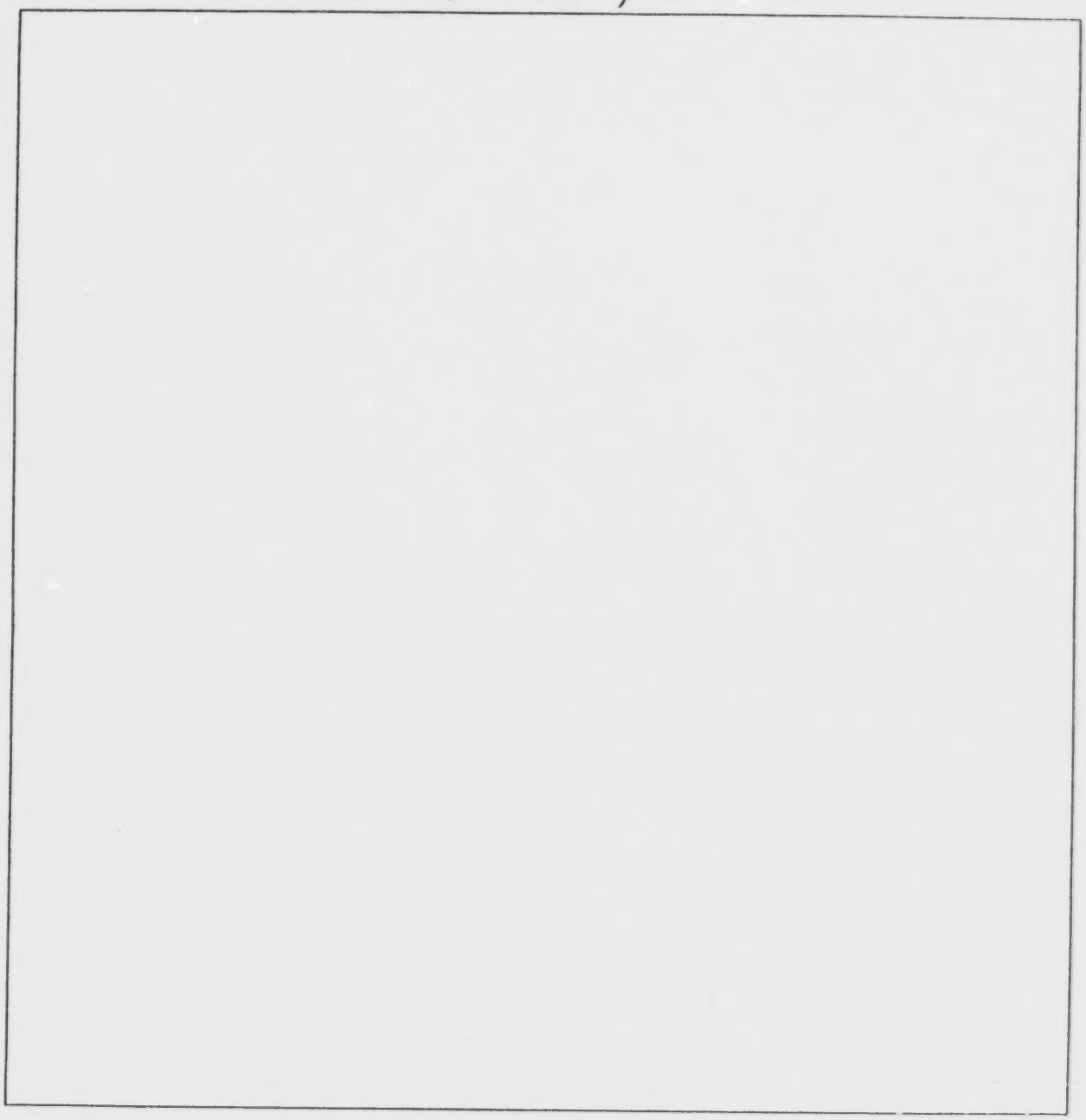
Draw a Story



Drawing

Story:_____

_____

_____

_____

_____

Please fill in the blanks below:

First name ____ Sex____ Age ____ Location (state): _____Date:_____

Just now I'm feeling ____very happy ____O.K. ____angry ____frightened ____sad

My drawings may be used for research purposes ___yes ___no.

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Chapter 3

Examples of Scored Response Drawings

1 Point

The score of 1 point is used to characterize strongly negative themes or fantasies about the subjects or relationships portrayed, for example

1 a. Subjects who who appear sad, isolated, helpless, suicidal, or in mortal danger.

Figure 3-1

"The man jumps out of his plain and falls into a steaming volcano"

Score: 1
subject in mortal danger

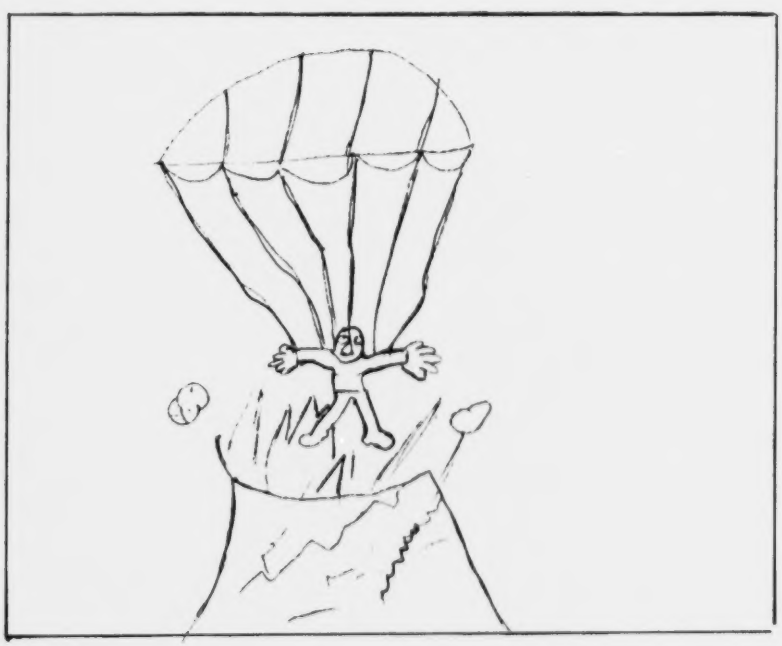


Figure 3-2

"The Last whale"

Score: 1
isolated, sad looking subject

The last Whale

Figure 3-3

" Mr. Henderson was found guilty of murdering his wife, whom he was married to for 4 years, and got sent to Ryker's Island prison where he was to stay for 50 years. After two weeks there, he got beaten, stabbed, and raped by his inmates. Since he couldn't take any more abuse, he decided to take a knife and stab himself to death with it. He enjoyed his last smoke before he died."

Score: 1
suicidal subject

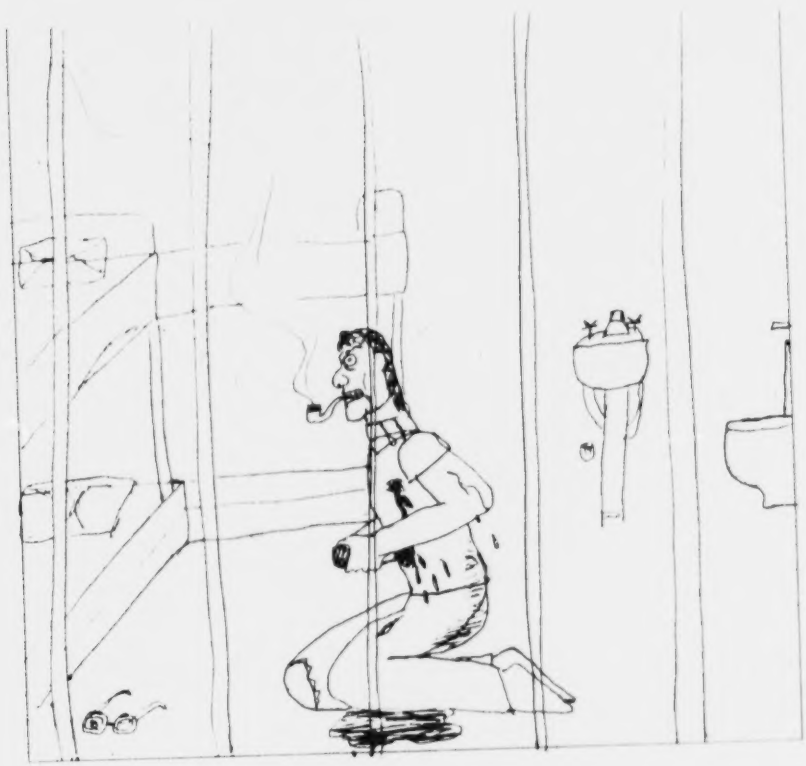


Figure 3-4

"Help!"
Score: 1
isolated helpless subject

1b. Relationships that are murderous, destructive, rejecting, or life-threatening.

Figure 3-5

"My exhusband wanting to kill me."

Score: 1
life-threatening relationship

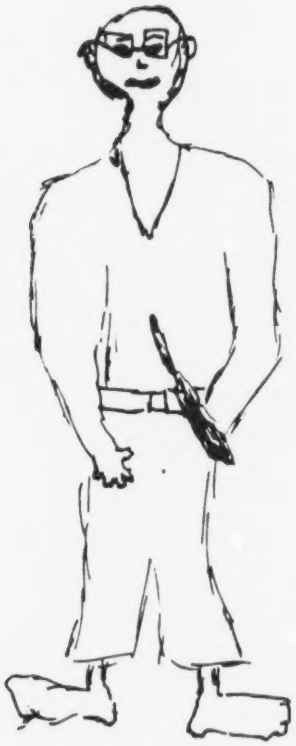


Figure 3-6

Untitled

Score: 1
murderous relationship

Figure 3-7

"Acid rain falls on a chicken and he grows homongous and he destroys a castle."

Score: 1
destructive relationship

Figure 3-8

"The left-out Mouse. One day, a mouse went outside to play with other mice. The mice said that the mouse can't play with us. So the mouse went to bed. The next day a cat came along. The cat said that the mouse could be his friend, but the cat ate up the mouse."

Score: 1
rejecting , treacherous, and murderous relationships

One day, a mouse went outside to play with other mice. The mice said that the mouse can't play with us. So the mouse went to bed. The next day a cat came along. The cat said that the mouse could be his friend, but the cat ate up the mou

The Left-out Mouse

Figure 3-9

"The man with the knife
"I got you." "Help."

Score: 1
life-threatening relationship

Figure 3-10

"Prey"

Score: 1
life-threatening relationship

2 Points

The score of 2 points is used to characterize moderately negative themes or fantasies about the subjects or relationships portrayed, for example

2 a. subjects who are frustrated, fearful, fearsome, or unfortunate.

Figure 3-11

"How much she wish the apple."

Score: 2
frustrated , unfortunate subject

Figure 3-12

"One day there was a girl standing by a tree and she was scared because it was moving like a person"

Score: 2
fearful subject

Figure 3-13

"The evil deprived young man"

Score: 2
fearsome subject

Figure 3-14

"Oops! This isn't the spot they promised me I'd land. A hot seat! Pow! Zing! Zap! Yike! Hey! I'm outta here!"

Score: 2
frustrated, fearful, unfortunate subject

2 b. Relationships that are hostile, stressful, or unpleasant.

Figure 3-15

"There was an invasion of an American held land. Then he landed into the enemy grounds."

Score: 2
hostile relationships

Figure 3-16

"The mouse came out as the bride was about to walk down the aisle. She jumped high in the air!"

Score: 2
stressful relationship

3 Points

The score of 3 points, the intermediate score, is used to characterize responses that are both negative and positive, ambivalent, ambiguous, or unemotional, for example

3 a. Subjects or relationships that suggest conflict or ambivalence, opposing psychological attitudes, inconsistencies, or complexities

Figure 3-17

"The cat who tried to save the rat."

Score 3 a
both hostile and caring attiitudes and relationships

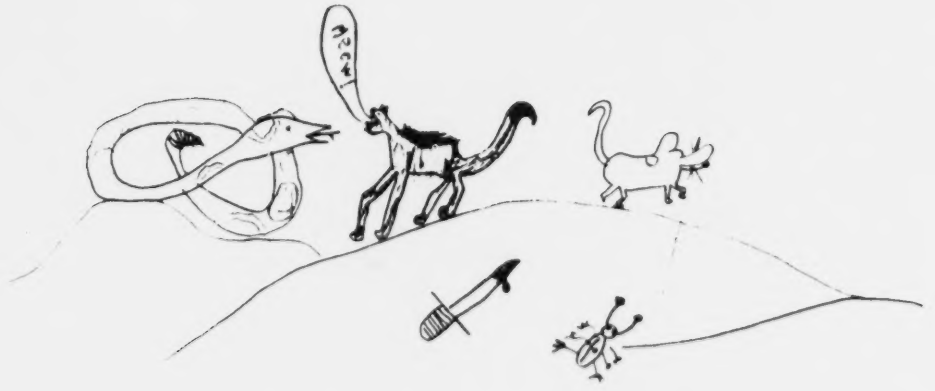


Figure 3-18

"Tornados versus volcanos."
Volcano: "Why do tornados hate me?"

Score: 3 a
suggests conflict. Although volcanos are usually associated with explosive anger, this volcano flanked by scowling tornados, suggests a wish to express anger and fear of the consequences.

Figure 3-19

"The poor man has a pet bird. One day he has no money and has nothing to eat. He gets so hungry, that he has to cook and eat the bird, or else he will starve."

Score: 3 a
this fantasy gives the ambivalent subject an excuse for doing what he wants to do.

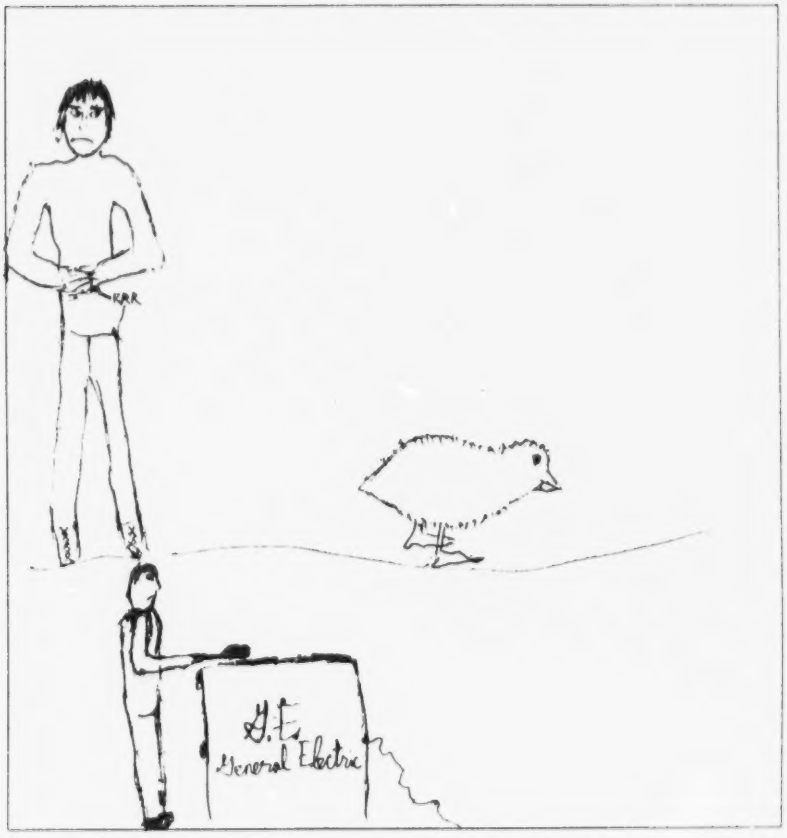


Figure 3-20

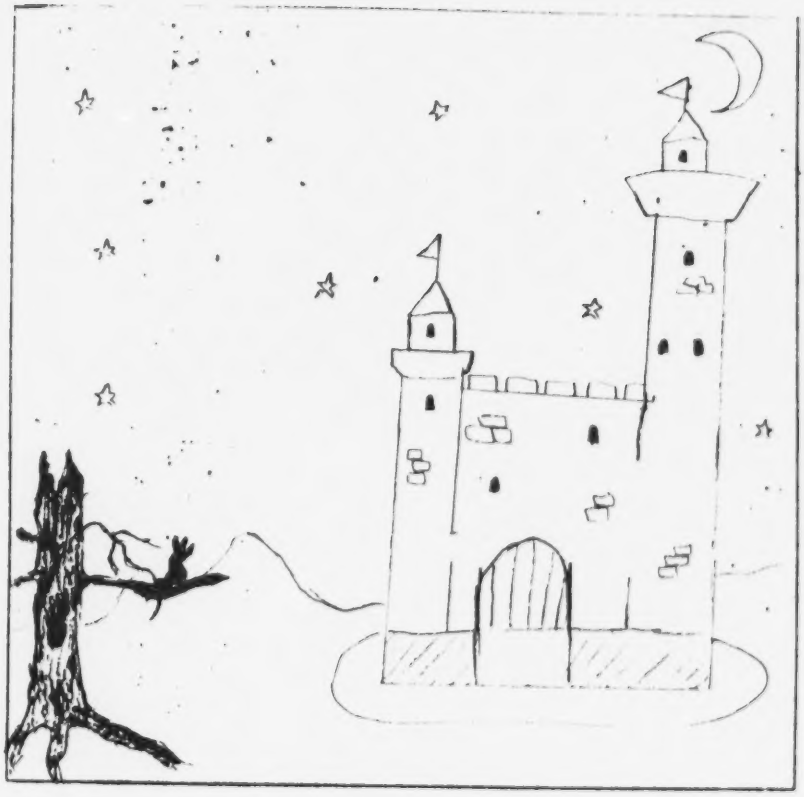
"Once upon a time there was a supermouse. While he was usually very kind and friendly, he often took great pleasure in confronting cats and letting them know he could overpower them if he wanted to."

score 3 a
this mouse would like to be powerful as well as kind and friendly.

Figure 3-21

"This story is about a mice who sits down on a dead branch and stares at the castle with admire feelings with the bright moon and the beautiful stars shining in the night."

score 3 a
suggests low self-esteem and longing for a beautiful, inaccesible world.



3 b. Subjects or relationships that are ambiguous or unclear.

Figure 3-22

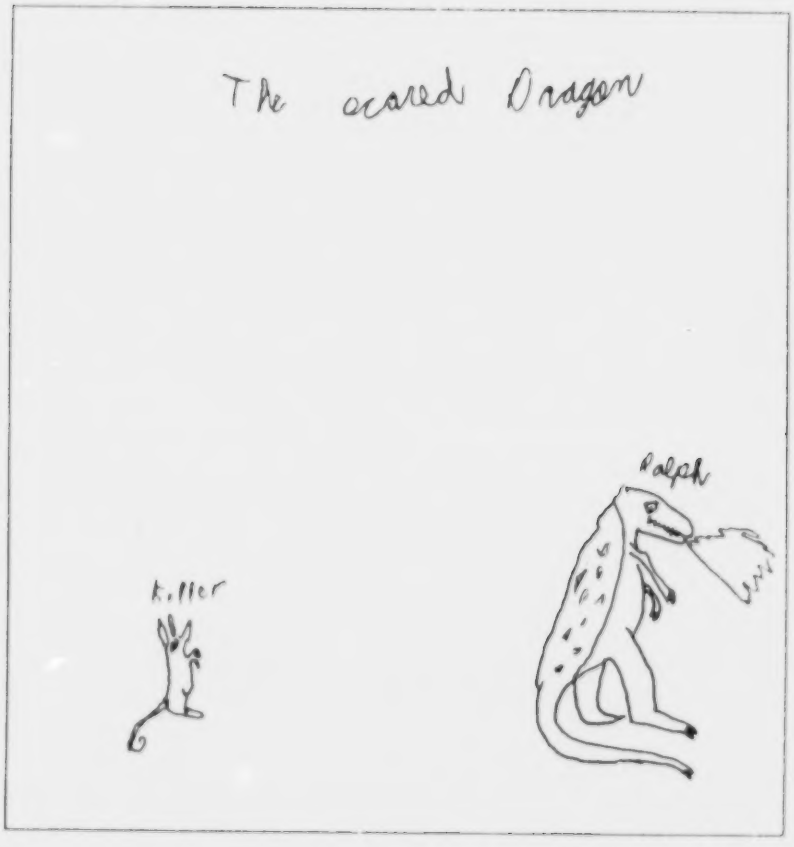
"The snake in the pond. Alligator by the river."

Score: 3 b
Unclear. There was no opportunity to discuss meanings with the respondent .

Figure 3-23

"The Scared Dragon."

Score: 3 b
Ambiguous. Does the respondent identify with the killer? with Ralph? both? No opportunity to ask the respondent.



3 c. Unemotional, no expression of feeling about the subjects or attitudes portrayed

Figure 3-24

"There is no story. He's gonna go take a fly that's all."

Score: 3 c
Unemotional.

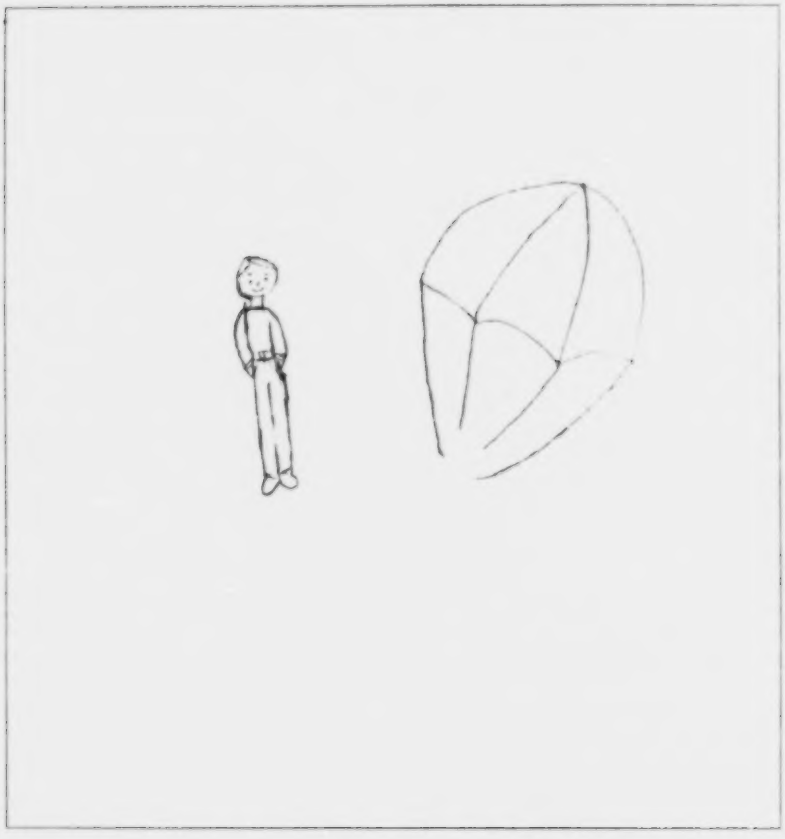
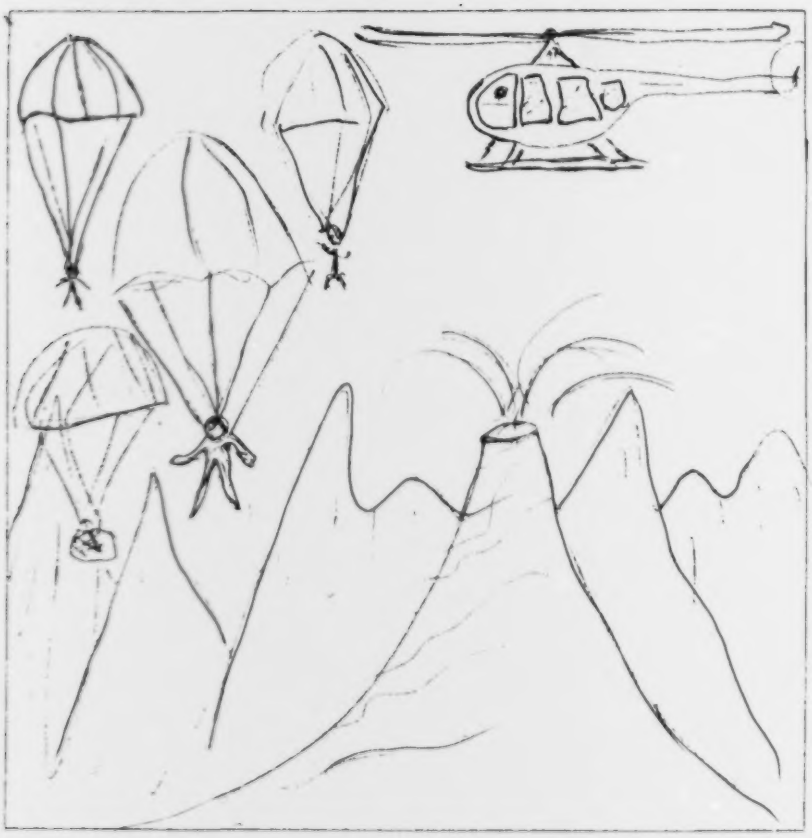


Figure 3-25

"Team of scientists parachute in to study eruption of active volcano.

Score 3 c
Unemotional.



4 Points

The score of 4 points is used to characterize moderately positive themes or fantasies about the subjects or relationships portrayed, for example

4 a. Subjects who are passive

Figure 3-26

"Serenity"

Score: 4
passive and fortunate subject

4b. Relationships that are friendly

Figure 3-27

"Meeting"
"Hi!"
"Hellow"

Score 4
friendly relationship

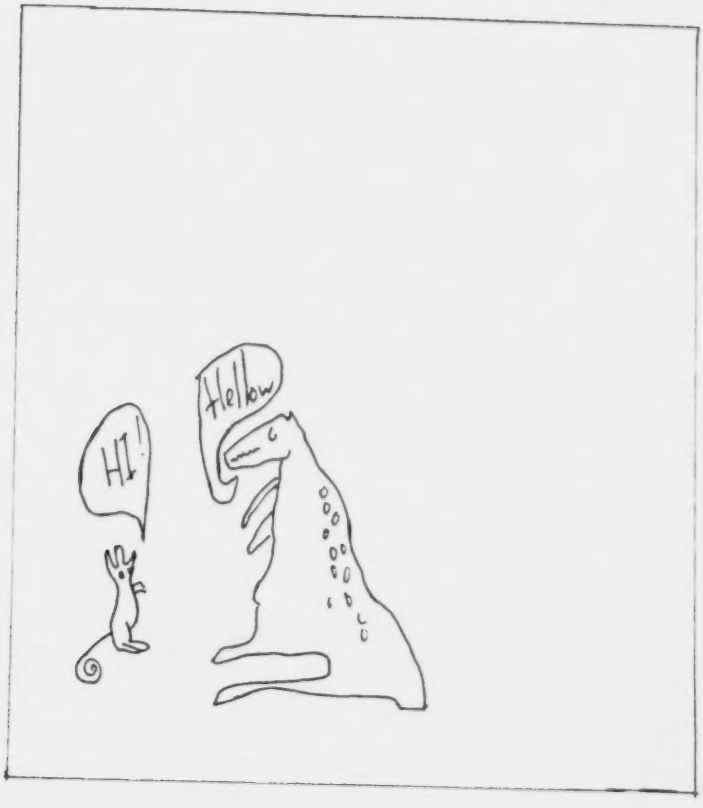
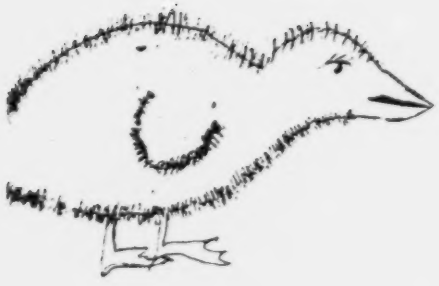


Figure 3-28

"This is a mouse and a baby chick that meet for the very first time. Since the mouse is been around a little longer, he's going to show the baby chick around."

Score: 4
friendly relationship



5 Points

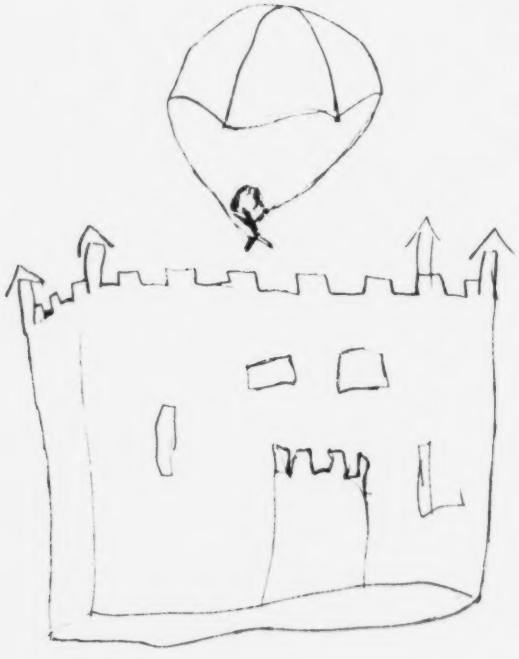
The score of 5 points is used to characterize strongly positive themes or fantasies about the subjects or relationships portrayed, for example

5a. Subjects who are happy or taking action to achieve goals.

Figure 3-29

"When birthday balloon took me back in time, I saved my ancestors' castle."

Score: 5
successful subject



5b. Relationships that are caring or loving.

Figure 3-30

"Walking my dog."

Score: 5
caring relationship

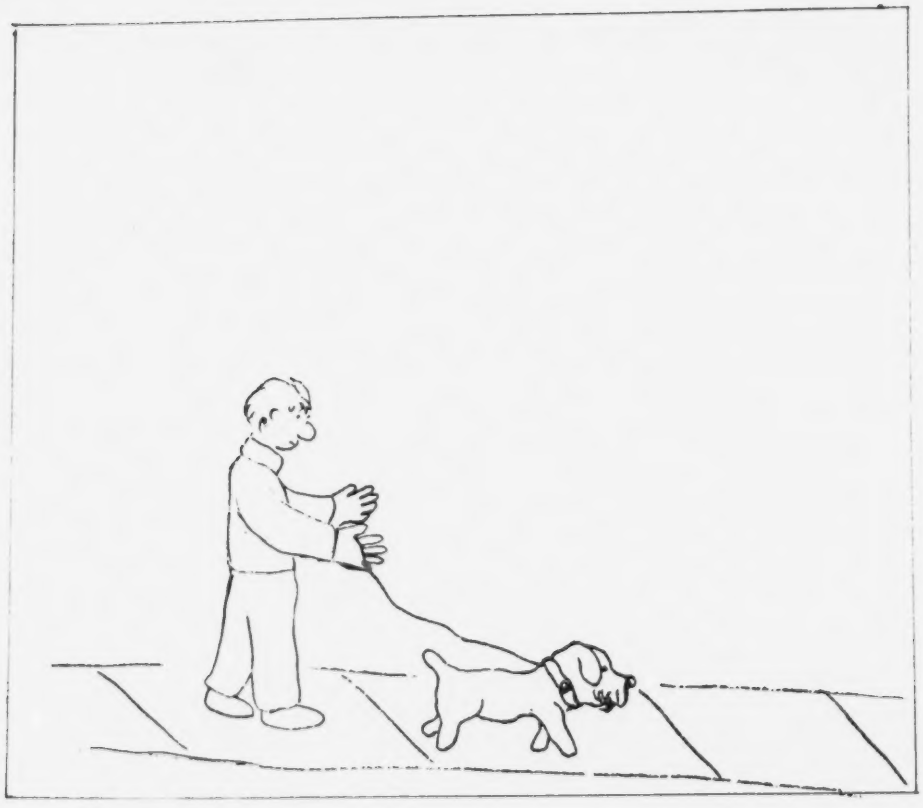
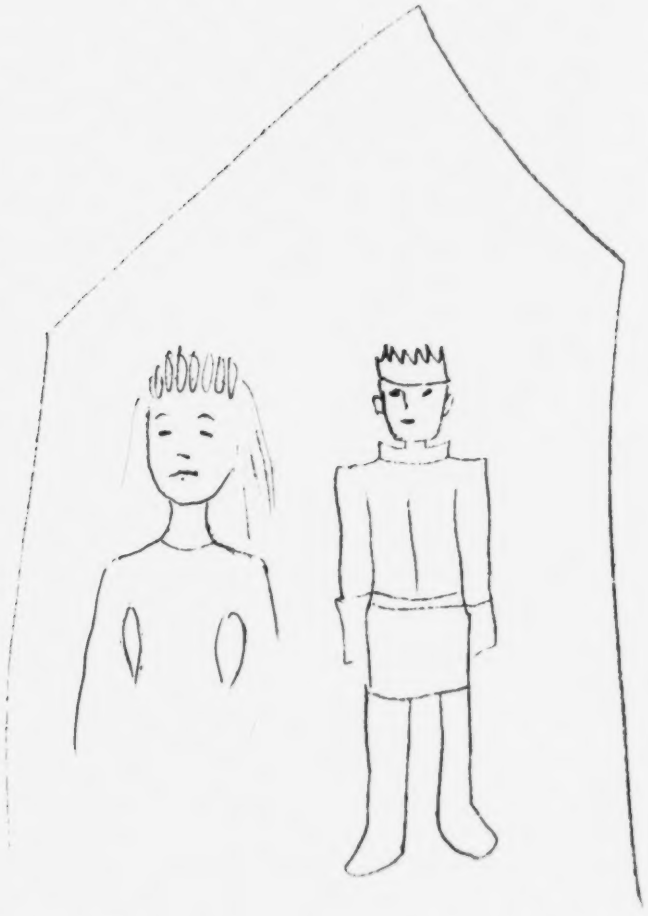


Figure 3-31

"The bride and the prince are getting married. The bride was a poor girl and the prince fell in love with her. The bride and prince will live happily ever after."

Score: 5
loving relationship



Chapter 4

Reliability

The reliability of the *Draw a Story* measure was evaluated in six studies.

Interscorer Reliability

Two studies evaluated the degree of agreement between judges in assigning scores based on the Story Content Rating Scale (Figure 2-1). In the first study, 20 unidentified responses to *Form A* of the *DAS* stimulus drawings (Figure 2-2) were scored blindly and independently by three registered art therapists. Before scoring, the judges practiced scoring a different group of 20 unidentified responses for about one hour. The 40 responses had been chosen at random from five groups of children or adolescents. Some of the subjects were presumed normal, others had been identified previously as clinically depressed, learning disabled, emotionally disturbed with nondepressive psychopathology, or normal children who had responded with negative themes on two occasions.

Interscorer correlations were found significant at the .001 level of probability. Between judges A and B, the correlation was .806, $p < .001$; between judges A and C: .749, $p < .001$; between judges B and C: .816, $p < .001$.

The second study assessed the degree of agreement between two judges who scored responses to *Form B* (Waterfield, 1993). Before the drawing task was presented, the judges met to discuss scoring procedures for approximately one hour. The task was presented on two occasions to 33 children, adolescents, and adults. Some were presumed normal while others had been identified as emotionally disturbed, attention deficit disordered, learning disabled, or depressed. These subjects were asked to respond to the simulus drawings in *Form B*, then turn over their drawings and respond again. Their responses, identified only by number, were scored independently by both judges, their first and second drawings scored on different days. To determine the degree of agreement in assigning scores, separate interscorer correlations were calculated for the 33 first responses marked A, the 33 second responses marked B, and the 66 combined A/B scores.

Interscorer correlations were found significant. The correlation for A-scores was .83943, $p < 0.000$; for B-scores: .74054, $p < 0.000$; for combined A and B scores: .80806, $p < 0.000$.

Test Retest Reliability

To evaluate test-retest reliability, the Content Rating Scale was again used to measure responses to the drawing task at two points in time. Two studies were undertaken.

In the first study, three registered art therapists presented *Form A* stimulus drawings to 31 children and adults who responded on two occasions. One therapist presented the task twice after a one-week interval, to eight emotionally disturbed children ages 9 to 11 in a New Jersey public elementary school.

The second therapist presented the task twice without a time interval, to six adolescents, age 14 to 18: "please turn over your paper and make another drawing on the back." These subjects had been identified as emotionally disturbed or severely emotionally disturbed and were attending a summer art therapy program in a large urban school in an upper middle class neighborhood.

The third therapist presented the task to 17 men and women who responded to an invitation to participate anonymously in a research study. They included guests at a social gathering and women attending a meeting of a service organization. Their responses were identified only by numbers assigned at random.

When responses by all 31 subjects were examined, significant test-retest correlations were found: between first and second responses, .70262, $p < 0.000$; between responses by the 8 children who responded twice after a one-week interval, .93277, $p < .001$; between responses by the 23 adolescents and adults who responded twice without a time interval, .45095, $p < .05$. Estimating separately the responses by 6 adolescents and 17 adults, the test-retest correlation for adolescents was .22519, not significant. The correlation coefficient for adults was .44091, $p < .076$, borderline significant.

These findings are illustrated by Figures 4-1 to 4-6, reproduced through the courtesy of Alison Berman, A.T.R.

The second study examined relationships between the *DAS* and the *Stimulus Drawing* measures at two points in time. In the study, 30 children, adolescents, and adults responded to both the *DAS* and *SD* tasks presented by two registered art therapists. The first therapist administered the *DAS Form A* task to 12 children, age 10, in a public elementary school in New Jersey. Previously, when these children were 8-years old, she had administered the *Stimulus Drawing* task.

The second therapist administered both tasks to 13 adolescents and 4 adults after a one-week interval. She also administered the *DAS* task to a child age 11 who previously had responded to the SD at age seven.

Figure 4-1

*First response by Matt, age 9**

"The guy with the parachute is coming down. And the snake has the knife and is going to get him."
Para: "Uh oh"
Snake: "lunch"

life-threatening relationships
Score: 1 point

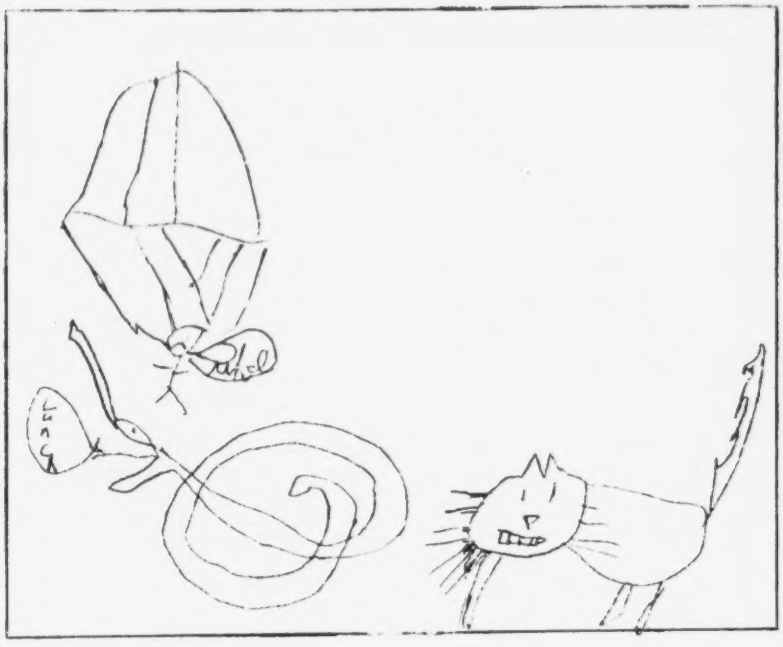


Figure 4-2

Second response by Matt, one week later

"The cowboy has a knife and is going to kill the dragon."

life-threatening relationships
Score: 1 point

* All names are changed to protect privacy

Figure 4-3

First Response by Joe, age 9.

"One day there was an ugly princess. A man wanted to kill the ugly princess. But the caped fool saved her. And they lived happily ugly after."

both negative and positive
Score: 3 points

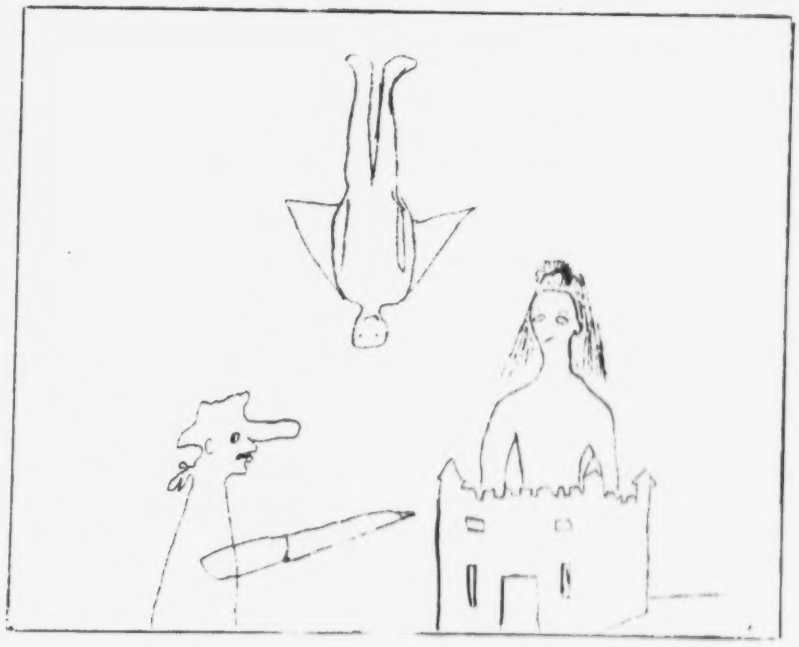


Figure 4-4

Second response by Joe one week later

"A dino is chasing a boy and just when the dino is about to kill him a volcano erupts and the dino runs in fright."

both negative and positive
Score: 3 points

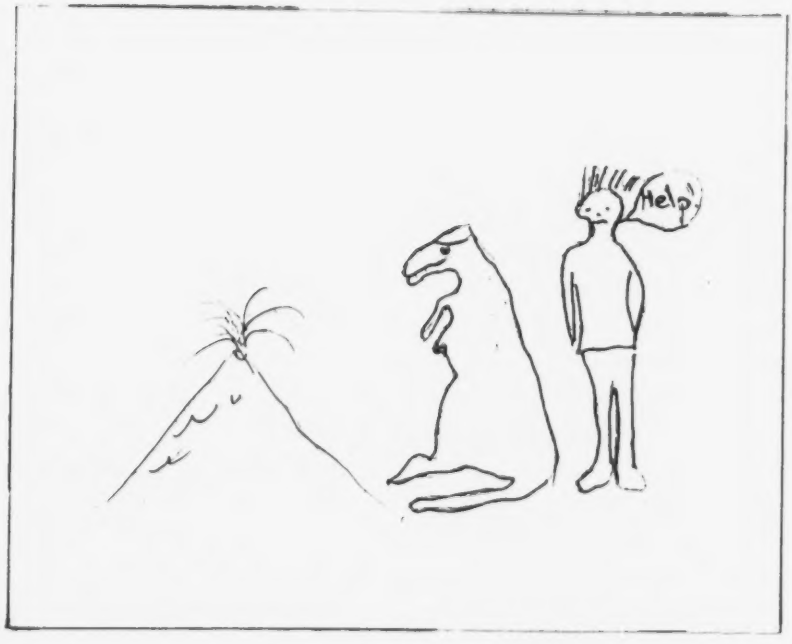


Figure 4-5

First response by Jim, age 11.

"The man fell off his parachute and a snake attacked him and he pulled out his knife. Just then the volcano erupted and lava was at his feet."

life-threatening relationships
Score: 1 point

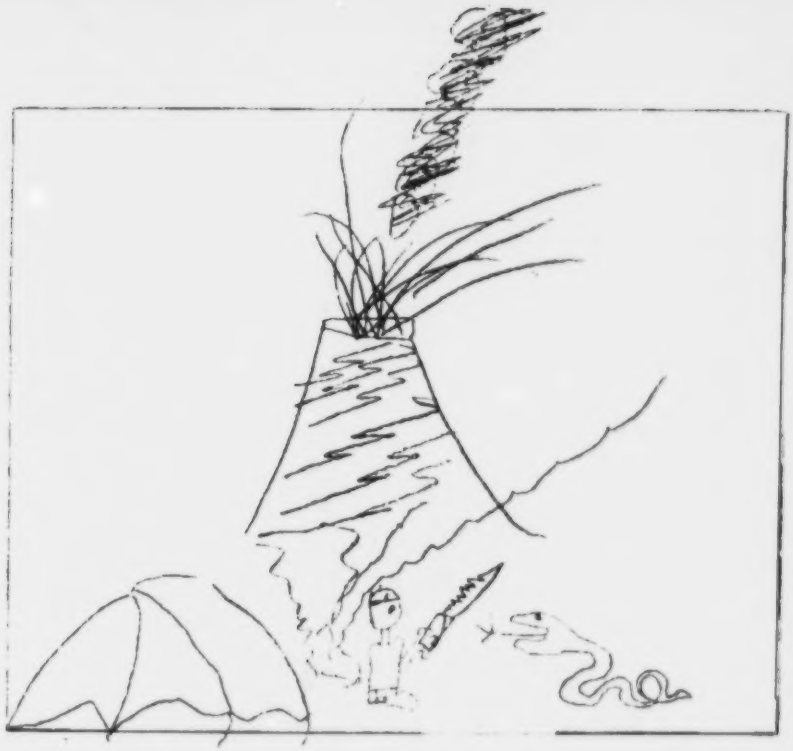


Figure 4-6

Second response by Jim, one week later

"A man is tied up and a giant monster is going to eat him as a main course"

life-threatening relationships
Score: 1 point

55

When responses by all 30 subjects to the two measures were evaluated, the inter-test correlation was found to be .49784, significant at the $p < .005$ level of probability. When responses by the 26 children and adolescents were evaluated, the inter-test corelation found was .44294, significant at the $p < .023$ level of probability.

These findings are illustrated by responses to both measures. Figures 7-14 are reproduced through the courtesy of Eileen McCormick Holzman, A.T.R.

Alternate Form Reliability

Since the *DAS Form A* stimulus drawings had been selected because they seemed to prompt a negative response, a second group of stimulus drawings was added in order to offset the negativity and evaluate internal consistency.

To develop an alternate form instrument, the second group of stimulus drawings was selected from the *Stimulus Drawing* measure and intermixed with the stimuli in *Form A* to form two sets. Two studies of alternate form reliability were undertaken.

In the first study, thirteen children from a private day school responded to the alternate form drawing task. Results indicated that children showed consistency in the negativity of their drawings across stimulus sets, Pearson's $r = .77$, $p < .01$.

Girls tended to produce more positive drawings than boys. Regardless of stimulus sets, girls scored an average of 4.00 on their first drawings while boys received a score of 2.33 $t(11) = 2.17$, $p < .075$. For the second drawing, girls scored an average of 4.25 while boys scored 2.00, $t(11) = 3.79$, $p < .01$.

The evidence for the utility of the *DAS* with children corroborates the validity studies with the *DAS* in children and adolescents reported in the studies of test-retest reliability. The sample size is too small to be conclusive, but further study of the *DAS* with children might yield a useful alternate form test.

In the second study, forty-seven adults (37 females, 9 males, 1 did not say) participated as part of a class demonstration in undergraduate psychology classes. Each student responded twice, one response based on the first set of stimulus drawings, the other based on the second set. Responses were scored for the negativity expressed toward subjects or relationships based on the Story Content Rating Scale (Figure 2-1).

No significant correlation was found between the negativity of responses to the two sets of stimuli. The negativity of response appeared to

Figure 4-7

First response: Kathy, age 8, gifted.

"There once was a flying fish
He kept on loosing the bunch
and bumping into trees. Almost
all of the rare birds are dead.
The end"

isolated subject
Score: 1 point

This fish seems to represent a gifted child who feels different and alone.

Figure 4-8

Second response by Kathy two years later:

"Oh no."

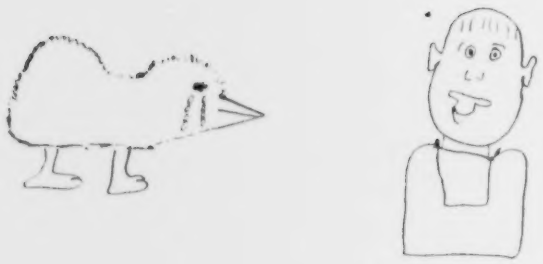
subject in mortal danger
Score: 1 point

57

Figure 4-9

First response: Cissy, age 8.

"The boy is making fun of the duck and the duck is crying. The boy don't have any feeling for the duck but the duck dose for the boy when he get tisted (teased). The End."



Sad subject.
Score: 1 point

the duck seems to represent Cissy.

Figure 4-10

Second response by Cissy two years later.

"The disaster. They die."

The principal subjects in this fantasy are in mortal danger
Score: 1 point.

58

Figure 4-11

First response: Jon, age 8.

*"There was an old castle.
An old man wanted to check it out.
He went in. Five weeks later
he had died.*

*Subject in mortal danger
Score: 1 point*

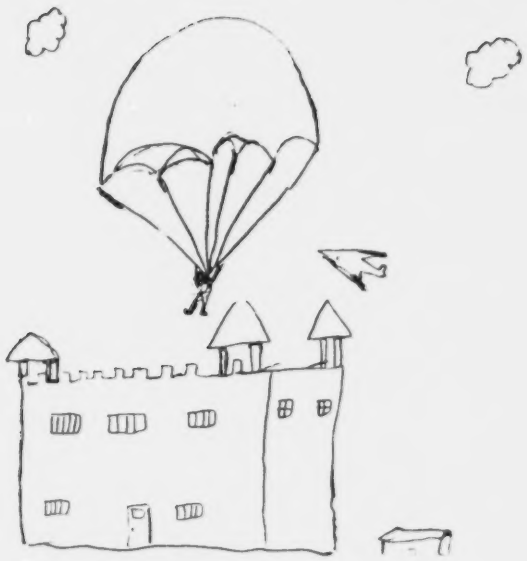
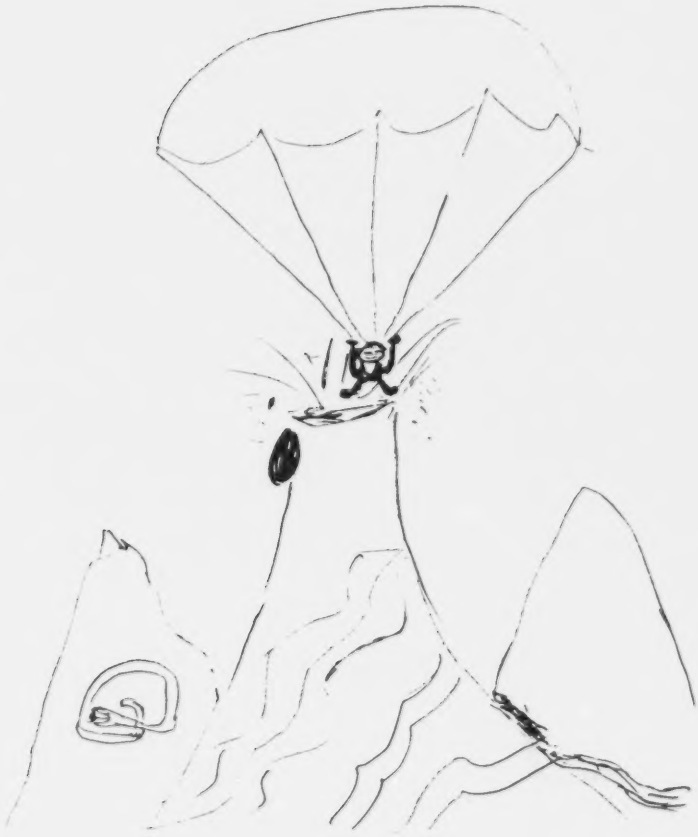


Figure 4-12

*Second response by Jon
two years later.*

*"The man who landed in
the volcano. The man
died."*

*Same subject, same fate
Score: 1 point*



59

Figure 4-13

First response: Max, age 8.

"the lion is attacking a castle. He is getting shot by a knight. He is going to get killed.

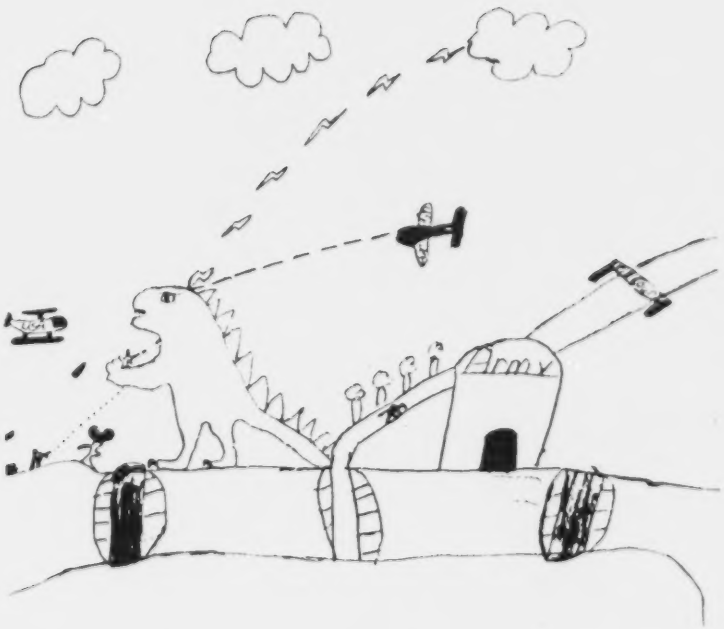
knight shoots lion
Score: 1 point

Figure 4-14

Second reponse by Max two years later.

" The end of the Dinosaur."

pilots shoot dinosaur
Score: 1 point



60

Figure 4-15

First response: Andy, age 15.

"Monster eats man."

life-threatening relationship
Score: 1 point

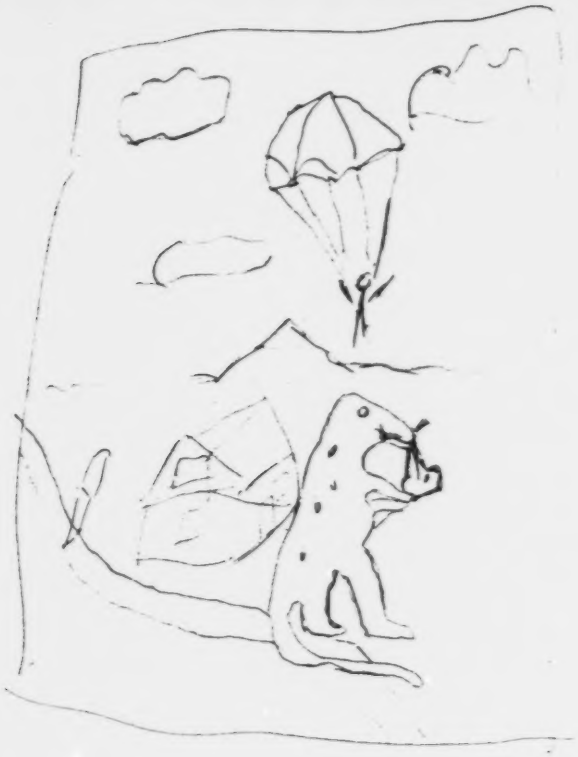
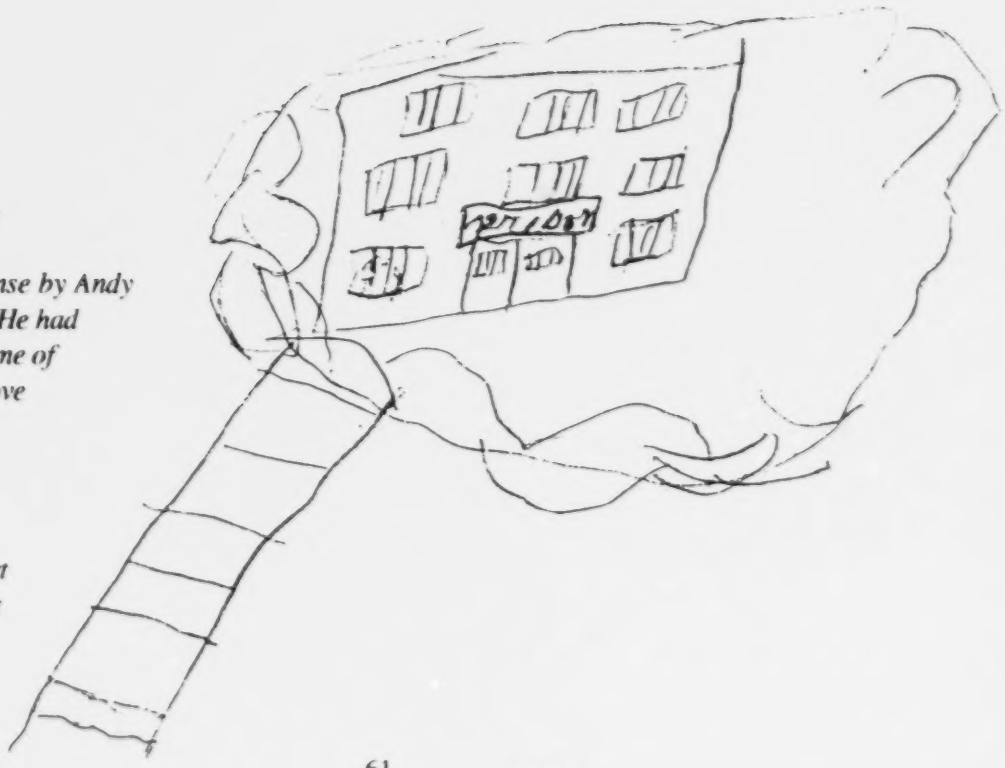


Figure 4-16

Second response by Andy 1 week later. He had written the name of his school above his drawing.

"prison"

isolated subject
Score: 1 point



61

Figure 4-17

First response: Annie, age 8.

"The king rescued the princess. At the end, they both kissed."

loving relationships
Score: 5 points

Figure 4-18

Second response by Annie four years later.

" Once there was a princest that lived in a catle. The princest had long blond hair and blue eyes. Her name is Nency. She was very beautiful and kind. She was looking for a husband. Nency couldn't find the right one for her. One day she was walk thow the woods when suddenly she fell into a big black hole. Hours past. Nency was still in the big black hole. A man herd something then he followed the yell. He had brown hair, brown eyes, and his name is Bob. Bob approach the hole. Then Bob saw Nency, he grabed her. Right then Nency knew that was the one for her. They started dayting and by 5 mounts they got married and lived happy every after.

loving relationship
Score: 5 points

62

depend on the situation. For example, subjects tended to draw more negative relationships for the second drawing than for the first, regardless of stimulus set. The means were 3.37 for the first drawing, 2.72 for the second, F (1,23) = 3.43, p < .10. In addition, subjects receiving the AB order increased the positivity of drawing response; whereas BA subjects did not change. This was a statistical trend, F (1,44)=3.04, p < .10.

Discussion

Although the children in the first study of alternate form reliability showed consistency, the sample size was too small to be conclusive. The data from the second study suggest that the evoking properties of the stimulus sets were unique. Moreover, because of the trends toward order effects, it appears that the two-drawing protocol is inappropriate for evaluating the equivalence of stimulus sets. It is notable that these students were enrolled in a class on testing, and may have been more wary of possible test interpretation. Other adults may respond differently.

As a result of this finding, the sets of mixed stimulus drawings have been eliminated. The original *DAS* set has been retained as *Form A* and the added stimulus drawings comprise *Form B*.

The significant correlations found between scores by judges in the first study of interscorer reliability, and the significant correlations found over time and between the *DAS* and the *SD* measures in the two test-retest studies suggest that *Form A* is reliable. Although interscorer reliability for *Form B* was found, further studies are needed to clarify the reliability of *Form B*.

Chapter 5

Screening for Depression

The fundamental question concerning the *DAS* measure is whether it can be used to identify individuals who may be depressed. Answers depend on whether its criteria accord with diagnostic criteria of depressive illness in the literature, and whether there is evidence that depression can be inferred from scores on the Story Content Rating Scale (Figure 2-1).

The Literature

Diagnostic criteria for major depression include recurrent thoughts of death or suicidal ideation (*Diagnostic and Statistical Manual of Mental Disorders, III R*).

Three main cognitive patterns of depression have been observed: negative views of self, negative views of the future, and a tendency to interpret one's experiences in a negative way (Beck, Rush, Shaw, and Emory, 1979). *The Beck Inventory* lists feelings of sadness and hopelessness as well as thoughts of death. Pfeffer (1986) distinguishes suicidal from nonsuicidal children by feelings of hopelessness and worthlessness, and the wish to die. Shafer and Fisher (1981), studying 100 consecutive suicides by children, found that a majority had manifested antisocial behavior, They also found that expressing aggressive feelings did not deter a child from suicide.

A study of self-reported symptoms among first graders found them relatively stable during a 4-month interval (Edelsohn, Ialongo, Wertheimer-Larrson, Crockett, and Kellam, 1992). Those in the highest quartile level of depression remained in the upper quartile at retest while those in the other quartiles showed some tendency to shift status. The depressive symptoms reported by first graders were characteristic of adult depression, suggesting that reliable and valid assessment of young children is possible.

Although these investigators did not refer to behaviors such as drawing, observations about depressive illness have been associated with drawing by other investigators. Wadeson (1975) found that the most frequent themes in drawings by depressed patients were hopelessness, isolation, self-hatred, anger, and being harmful to others. Gantt (1990) found that drawings by depressed patients used less space and fewer details than did normal controls. Gulbro-Leavitt and Schimmel (1991) found that they used less than 1/3 of the paper but not to a significant degree.

1988 Study of Depression

This study asked whether strongly negative responses to the *DAS* task were associated with clinical depression (Silver, 1988). *Form A* was presented to 350 subjects by 24 art therapists, teachers, and school counselors. The subjects included 35 depressed children or adolescents, 15 depressed adults, 117 presumably normal children and adolescents, 74 emotionally disturbed children and adolescents with nondepressive psychopathology, 64 learning disabled adolescents, 18 hearing impaired children and adolescents, and 27 elderly adults residing in Pennsylvania, Arizona, Georgia, Montana, Illinois, New Jersey, New York, and Oregon. Their responses were evaluated on a scale ranging from strongly negative to strongly positive themes.

Results

Approximately 63% of the depressed children and adolescents responded with strongly negative themes, scored 1 point, whereas approximately 10% of the nondepressed children and adolescents scored 1 point, as shown in Figure 5-1.

To determine whether the differences between depressed and nondepressed subject were significant, a chi -square analysis was conducted. The proportion of depressed children and adolescents scoring 1 point was found significantly greater than the proportion of any other group scoring 1 point: compared with the presumably normal children and adolescents, the chi square was 43.2, $p < .0005$; compared with the emotionally disturbed, 20.6, $p < .0005$; compared with the learning diasbled, 11.1, $p < .001$; compared with the hearing-impaired, 19.5, $p < .0005$; compared with the elderly, 20.0, $p < .0005$, and compared with the depressed adults, 10.4, $p < .005$, (see Appendix A).

These findings suggest that strongly negative responses to the *DAS* task are associated with adolescent or childhood depression. They also suggest that the *DAS* instrument could serve as a first step in identifying some, but not all, depressed children and adolescents. Although strongly negative responses did not necessarily indicate depression, and conversely, positive responses did not exclude depression, the findings seem to indicate that a child or adolescent who responds with a strongly negative fantasy may be at risk, and that further examination by a mental health professional is justified.

An example of a strongly negative theme by a depressed adolescent is shown in Figure 5-2.

The findings about depressed children and adolescents did not apply to depressed adults. Only two of the 11 depressed adults scored 1 point whereas nine received the neutral score of 3 points (ambivalent, ambiguous, or unemotional).

Did this indicate that responses by depressed adults tend to be ambivalent, ambiguous, unemotional, or more guarded than responses by depressed children and adolescents? Were the adults being treated more successfully? Would a self-report or evaluation of formal elements, such as the use of space or detail, clarify the responses by depressed adults? A follow-up study was undertaken.

***Figure 5-1** Comparing Strongly Negative Responses to the Draw a Story Task by Depressed and Nondepressed Subjects*

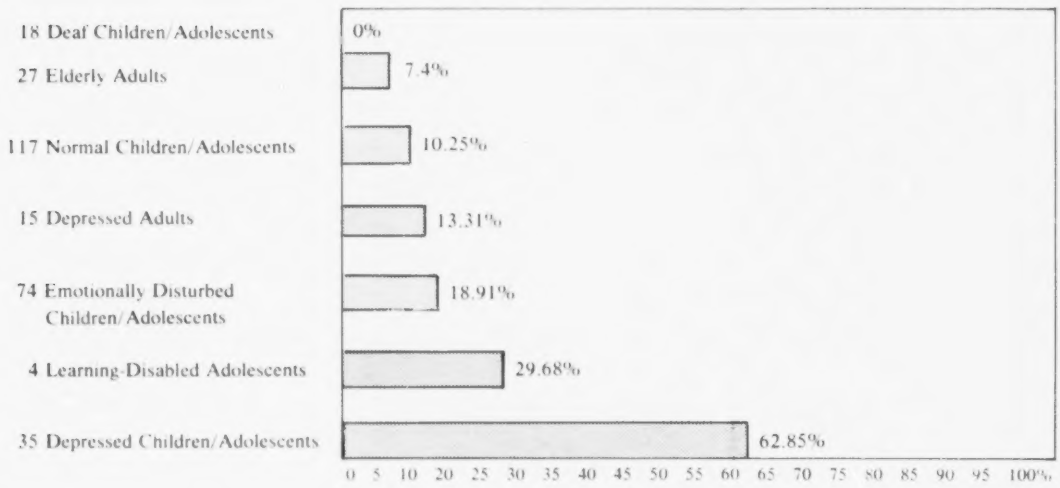


Figure 5-2 by Allen,* age 16, depressed, passively angry, often fearful or anxious, often sad or alone, low self-esteem.

"Delicious Corporal. Corporal Kristy has just passed an airborn test and ready for the real thing. On a Monday morning, Kristy and other jumped an airforce plane. Kristy jumped and he saw a monster mouth. Oh shoot he blew aire and cooked me in the air. He ate me and felt contented."*

**Can't say the real word sh__"*

Strongly negative. Score: 1 point.. Allen's use of the first person singular seems to indicate that he identifies Corporal Kristy with himself.

**All names have been changed to protect privacy*

1993 Study of Depression

This study included 107 depressed and nondepressed adults and adolescents. Their responses were assessed by four measures: story content, the use of space, the use of detail, and a self-report.

Subjects

Depressed subjects included 47 hospitalized patients previously diagnosed as clinically depressed: 18 females age 12 to 69, and 23 males age 17 to 53. They resided in low socio-economic urban neighborhoods in Georgia.

The 60 nondepressed subjects included 34 women age 19-72 (31 undergraduate students in Florida participating in a class demonstration and three residents of a Pennsylvania nursing home) and 26 men, ages 20-77 (11 undergraduate students in the Florida class and 15 residents in a chemical dependency treatment program).

Instruments

This study used four instruments: the Response Form (Figure 2-4), the experimental *Alternate Form A* set of stimulishown in Figure 5-3 (This set now has been replaced with *DAS Form B*, as discussed in Chapter 3), the Scale for Assessing Use of Space, the Use of Detail, and the Self-Report (Figure 5-4), and The Content Rating Scale (Figure 2-1).

Figure 5-3. The *Alternate Form A* set of stimulus drawings

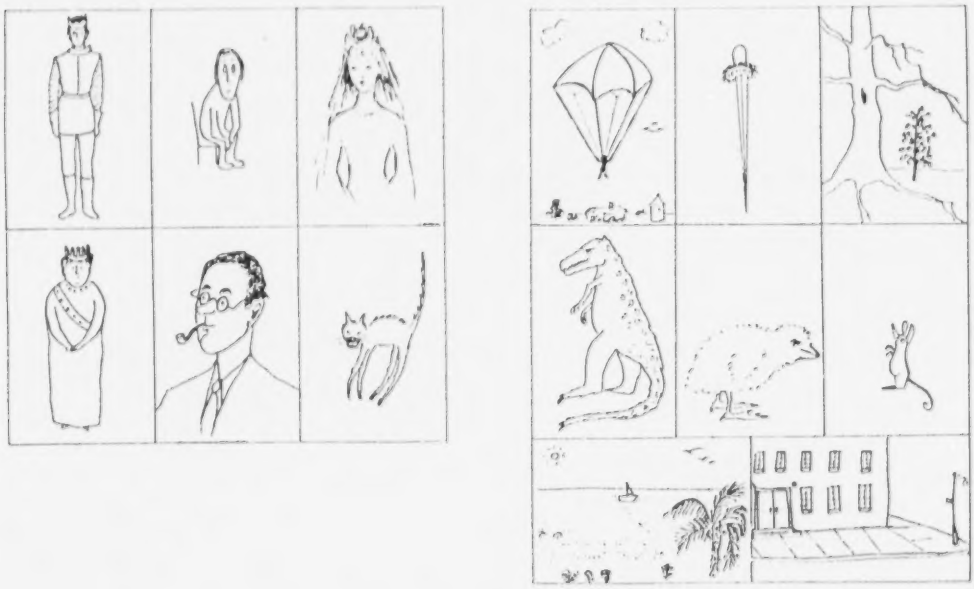


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Figure 5-4: *Rating Scales for Assessing the Use of Space, the Use of Detail, and the Self-Report*

Use of Space

1 point: less than 1/4 of the area is covered by the drawing

2 points: less than 1/3 of the area

3 points: approximately 1/2 of the area

4 points: approximately 2/3 of the area

5 points: entire drawing area

Use of Detail

1 point: copying or stick figures, no added detail

2 points: few new details or changes

3 points: moderate amount of details are added

4 points: many details, moderately original or expressive

5 points: many details, highly original and expressive

Self Report

1 point: sad or very unhappy

2 points: angry, frightened, or unhappy

3 points: response is unclear

4 points: o.k. or happy

5 points: very happy

Results

The following analyses were conducted to evaluate differences between depressed and nondepressed subjects on various indicators of the *DAS* (content, use of space, and use of detail). Results are shown in Table 5-1.

A depression group (depressed, nondepressed) by gender (male, female) analysis of variance was conducted for depression, use of space, and use of detail. There was a significant gender difference in use of detail (F (1,103) = 4.27, $p < .05$). Females use significantly less detail (mean = 1.84) than males (mean = 2.31). No significant effects for the depression group were found.

In the 1988 study, the *DAS* score of 1 point was associated with depression whereas all other scores were not. In addition, the scores are used to mean different things: 1-2 for negative themes, 3 for neutral themes (ambivalent, ambiguous, or unemotional), and 4-5 for positive themes. Thus the *DAS* scores may be looked at as a categorical variable. Chi-square analyses were conducted to look for differences in the proportion of negative, neutral, and positive themes for various groups.

A depression group (depressed, nondepressed) by drawing affect theme (negative, neutral, positive) 2 x 3 Chi-square analysis was conducted. Overall, the two depression groups did not significantly differ in the proportion of negative, neutral, and positive drawings.

A gender (male, female) by drawing affect theme (negative, neutral, positive) 2 x 3 Chi-aquare analysis was conducted on the depressed group, nondepressed group, and total group. Chi-square was significant for the depressed group only (Chi-square (1, 2) = 8.61, $p < .05$). The depressed males tended to have drawings with negative themes whereas the depressed females tended to have drawings with neutral themes. Nondepressed men and women did not differ significantly.

Comparing depressed and nondepressed subjects within gender, no signficant effects at the .05 level of significance were found. However, at the $p < .10$ level, there were differences in the proportion of negative drawings for depressed and nondepressed males. Depressed men tended to have more negative drawings than nondepressed men (chi-square (1,2) = 4.96, $p < .10$). Since this level of statistical significance is considered borderline, further study seems warranted.

Table 5-1: *Content Scores and Mean Performance Scores of Depressed and Nondepressed Adults and Adolescents in Response to Alternate Form A*

Depressed

	15 Men	7 Male Adols	Male Total	18 Women	7 Fem. Adols	Fem. Total	47 m/f Totals
Content Score							
1 point	3	2	5	3	1	4	9
2 points	5	1	6	1	1	2	8
3 points	2	0	2	9	3	12	14
4 points	2	2	4	1	0	1	5
5 points	3	2	5	4	2	6	11
Mean Scores							
Content	2.80	3.14	2.97	3.11	3.14	3.13	2.96
Space	2.73	3.29	3.01	1.28	3.0	2.14	2.58
Detail	2.20	3.14	2.67	1.44	2.29	1.87	2.27

Nondepressed

	11 Men	15 TX Men	Male Total	31 Women	3 Fem. Adols	Fem. Total	60 m/f Totals
Content Score							
1 point	1	3	4	5	0	5	9
2 points	4	2	6	5	2	7	13
3 points	3	7	10	7	0	7	11
4 points	2	2	4	7	0	7	17
5 points	1	1	2	7	1	8	10
Mean Scores							
Content	2.82	2.73	2.78	3.19	3.0	3.10	2.94
Space	3.09	3.20	3.15	2.94	3.67	3.31	3.23
Detail	2.09	2.13	2.11	1.94	2.67	2.31	2.31

Discussion

Findings of the two studies suggest that strongly negative responses to the *DAS* task are associated with childhood depression and may be associated with depression among adolescents and men. The association with adolescent depression is unclear because the adolescent samples were combined with other samples in both studies. In the 1988 study, depressed adolescents were combined with depressed children because the samples were too small for separate statistical analyses. For the same reason, the 1993 study combined the sample of 7 depressed male adolescents with the 15 depressed men, and the 7 depressed female adolescents, with the 18 depressed women.

Although the depressed men responded with negative themes to a significant degree, the significance of their difference from nondepressed males was borderline.

The studies did not find that strongly negative response to the *DAS* task were associated with depression in women. However, the question remains whether neutral responses are associated. The 1988 study found that nine of the 11 depressed adults responded with neutral themes; the 1993 study found that the chi-square analysis was significant for the depressed group and that depressed females tended to produce drawings with neutral themes. This raises the question whether depression among women is associated with ambivalent or ambiguous themes (comparatively few women drew pictures with unemotional themes).

When the two formal attributes of drawings were evaluated, female drawings showed significantly fewer details than male drawings, but no difference was found between depressed and nondepressed subjects either in the use of detail or the use of space.

In the evaluation of self-reports, some negative self-reports accompanied negative themes, but the self-report scores tended to be inconsistent with story content scores. Many respondents indicated that they felt "O.K." or "very happy" even though hospitalized for major depression. There are several possible explanations: reticence, denial, wishfulfillment, and the effects of antidepressant medication. It may be, instead, that responding to the brief self-report in the presence of others discouraged a thoughtful or sincere response. Nevertheless, the question has been retained on the response form because it has been found useful in therapy and diagnostic interviews.

It is hoped that further study of larger samples will clarify the questions whether negative responses to the drawing task are associated with depression in adolescents or men, and whether ambivaent or ambiguous responses are associated with depression in women.

Examples of responses by depressed men and women are shown in Figures 5-5 to 5-8.

Figure 5-5 by a man, age 40, major depression.

"Bob is a very sad boy, has no friend. All Bob does is sat the tree all do."

Strongly negative theme. Score: 1 point. Self report: very happy.

Figure 5-6 by a man age 49, alcohol dependency. Tried to kill himself.

"This man is afraid of the cat."

Moderately negative theme. Score: 2 points. Self-report: happy.

Figure 5-7 by a depressed woman, age 28, cocaine and alcohol dependency.

"The lady in the first drawing is very happily married. Drugs and alchohol now has her sad and lonely."

Ambivalent theme. Score: 3 points. Self-report: unhappy .

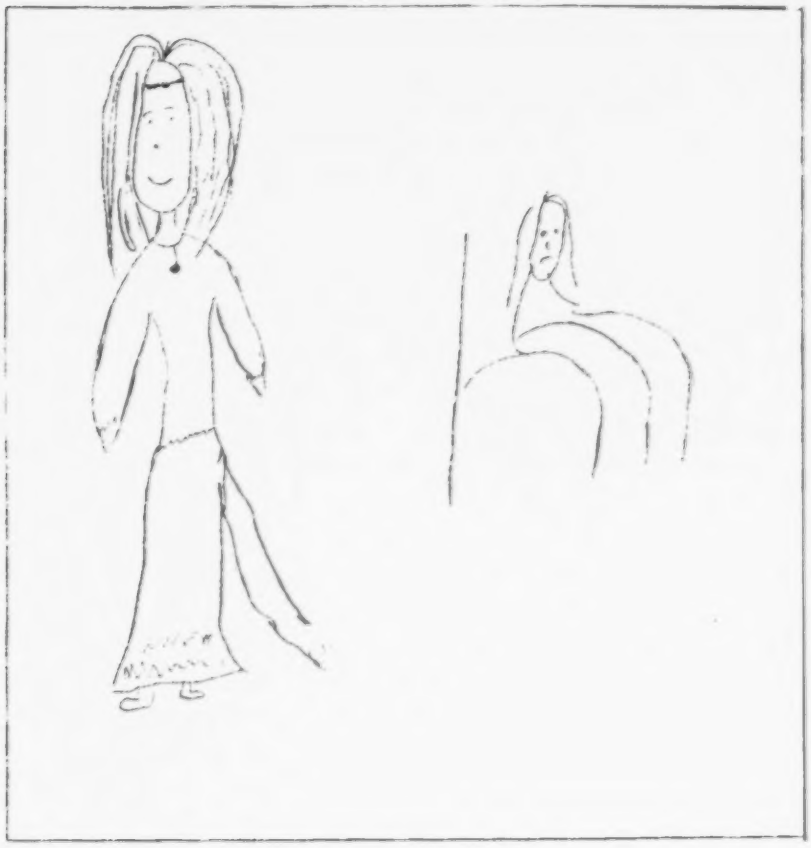
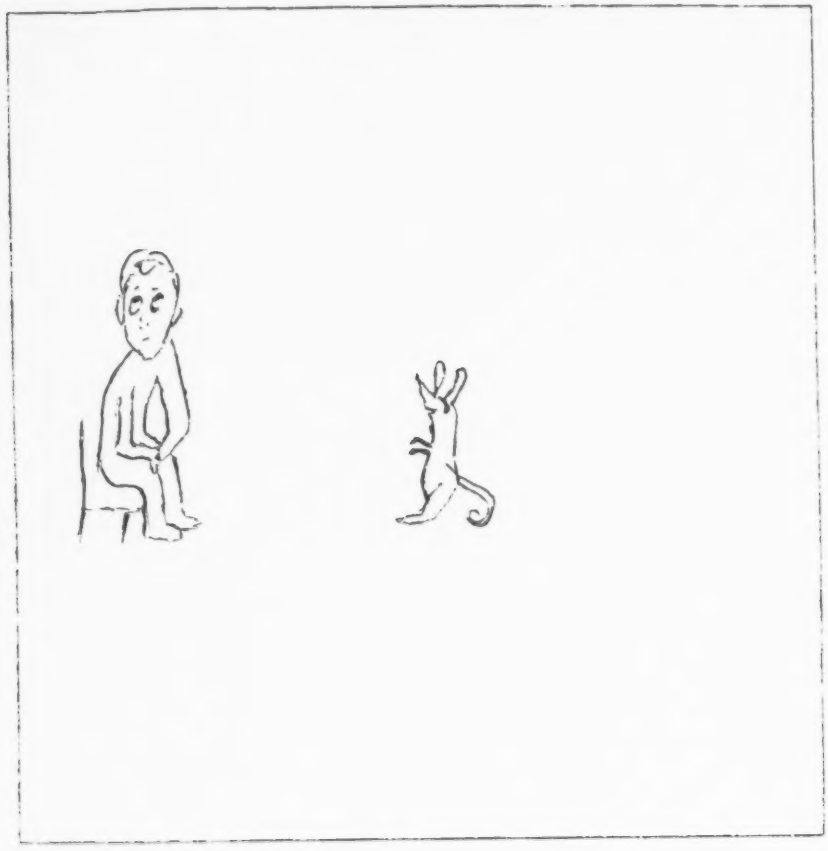


Figure 5-8 by a depressed woman age 27.

"The mouse is playing sherades and the man is trying to figure out what he is doing."

Ambiguous and ambivalent. Score: 3 points. Self-report: happy.



Chapter 6

Age and Gender Differences

Several investigators have found differences between genders in attitudes toward self and others. According to Gilligan, Ward, Taylor, and Bardige (1988), the feminine mode of moral judgment is based on concepts of care and responsibility to others. The masculine mode is based on concepts of detachment, self-sufficiency, and competition which predominate in our schools. According to Tannen (1991), males tend to focus on independence and status, females, on relationships and caring for others. These investigators based their findings on verbal expression and academic achievements.

Several studies based on responses to drawing tasks have examined the question whether males and females express characteristically different attitudes, whether attitudes change from childhood to maturity, and whether art therapsists and others can use this information to clarify expectations and assess the emotional needs of their clients.

The Previous Studies

The first study (Silver, 1987) examined gender differences in the emotional content of drawings expressed in response to the *Stimulus Drawings* task. Respondents included 326 presumably normal males and females in four age groups: third graders, high school seniors, younger adults, and older adults residing in New York and New Jersey. Ten subjects were selected at random from each age and gender group and their responses scored on rating scales ranging between strongly negative and strongly positive attitudes expressed toward the subjects and environments portrayed.

Significant gender differences were found across the four age groups. Male respondents consistently portrayed more negative surroundings inhabited by fortunate subjects. The results were supported by the findings of a Newman-Keuls Multiple Range Test which indicated that males gave higher ratings to the principal subjects of their drawings than to their environments. Female respondents, however, related subjects to environments, portraying fortunate subjects in pleasant worlds; unfortunate subjects in unpleasant worlds. As their ratings for one increased so did their ratings for the other.

To the extent that a drawing's principal subject reflects the self-image of the person who draws it, and the surroundings reflects the way

that person perceives the world, the findings suggested that males tend to see themselves overcoming the dangers of a threatening world.

Although it is usually assumed that the subjects of projective drawings reflect self-images, this assumption has been challenged (Harris, 1963). To obtain quantitative information about the assumption and to amplify the findings of the 1987 study, another study was undertaken.

The second study (Silver, 1992) asked three questions: do children tend to identify with the subjects of their drawings by choosing same-gender subjects? Do boys tend to represent autonomous subjects while girls represent relationships? Subjects of the study included 145 boys and 116 girls, ages 7 to 10, in eight elementary schools in Nebraska, New Jersey, New York, Pennsylvania, and Ontario, Canada. They responded to the *Drawing from Imagination* task of the *Silver Drawing Test of Cognitive Skills and Adjustment (SDT,* 1983, 1990).

Findings indicated that 63 % of the girls drew female principal subjects while 59% of the boys drew male subjects. These gender differences were significant at the .001 level of probability. Although boys outnumbered girls in drawing autonomous subjects, and girls outnumbered boys in drawing relationships, the differences were not significant. The greatest difference between genders was found in drawings about life-threatening or assaultive relationships scored 1 point: 19% of the boys and 5% of the girls scored 1 point. Some boys associated caring relationships with living in dangerous worlds while all girls associated caring relationships with pleasant worlds.

The third study (Silver, 1993a in press) included responses by 531 subjects in five age groups: children, younger adolescents, older adolescents, younger adults, and adults age 65 or older. They also responded to the *SDT Drawing from Imagination* subtest. Attitudes toward solitary subjects and relationships were examined, and scores on the 5-point rating scale compared.

Respondents who drew human subjects again chose subjects the same gender as themselves to a degree significant at the .001 level of probability. This finding is shown in Appendix B.

Females did not draw pictures about relationships nor males about solitary subjects, but when their responses were examined for the *attitudes* expressed, significant differences were found between age as well as gender groups. Males expressed positive attitudes toward solitary subjects, negative attitudes toward relationships ($p < .001$). Females expressed positive attitudes toward solitary subjects, both positive and negative attitudes toward relationships ($p < .001$).

Although males showed significantly higher frequency in drawing about assaultive relationships, age and gender differences interacted resulting in significant age variability in assaultiveness for females but not

for males. The proportion of older women who drew pictures about assaultive relationships exceeded the proportion of older men who drew them as well as all other female age groups.

A converse age and gender interaction was found for drawings about caring relationships. Males, but not females, showed significant age variability whereas females had significant frequency of caring relationships across age groups. The proportion of younger men who drew pictures about caring relationships exceeded the proportion of younger women as well as all other male age groups.

Older adults expressed the most negative attitudes toward the subjects of their drawings, but their negative responses were often humorous. Humor was found more often in responses by older adults than in any other age group.

A fourth study (Silver, 1993b in press) examined more closely the responses of older adults and their implications for assessing emotional needs.

The Present Study

This fifth study examined responses to the *Draw A Story* task, *Form A* , in order to compare them with *SDT* responses in the previous studies. It was expected that *DAS* responses would be more negative, not only because the *DAS* stimulus drawings had been selected for eliciting negative responses (see Chapter 2) but also because most of the *DAS* respondents were either depressed, emotionally disturbed, or learning impaired. All *SDT* respondents were presumed normal.

Method

The *DAS* responses were separated into drawings about solitary subjects and drawings about relationships, assigned to the age and gender groups used in the *SDT* studies, and scored on the 5-point Content Scale (Figure 2-1). The two sets of responses were then compared.

Subjects

The subjects included 203 females and 157 males in five age groups: children age 9 -12, younger adolescents age 13-16, older adolescents age 17-19, younger adults age 21-64, and older adults age 65 or older. The children and adolescents resided in low to high socio-economic urban or

suburban neighborhoods. The adults lived in middle to upper income urban and suburban communities.

The 56 children included 32 girls and 24 boys of whom 14 were depressed hospital patients, 33 had been diagnosed as emotionally disturbed (ED) or learning disabled (LD), and 9 were presumed normal. They attended schools in Arizona, Florida, Georgia, Montana, New Jersey, and New York.

The 147 younger adolescents included 71 girls and 76 boys of whom 13 were depressed patients in four hospitals, 78 were diagnosed as ED or LD, and 56 were presumed normal. These students resided in Arizona, Florida, Georgia, Maine, Montana, New York, Ohio, Pennsylvania, and Washington.

The 68 older adolescents included 30 young women and 38 young men of whom one was a depressed hospital patient, 27 were diagnosed as ED or LD, and 40 were presumed normal. These students resided in Georgia, Florida, Maine, New York, Ohio, and Washington.

The 79 adults included seven women who were depressed patients in New York and Pennsylvania hospitals. The remaining 53 women and 19 men were all presumably normal residents of Florida, Washington, and New York. They responded to the drawing task anonymously while attending social occasions, a recreational program, or meetings of service organizations. Other adults had been eliminated because they did not indicate their ages or because findings had been revealed inadvertently while the drawing task was being introduced at a meeting.

Results

Solitary Subjects

Both genders expressed more negative than positive attitudes toward the solitary subjects they portrayed, as indicated in Table 6-1. Across the five female age groups, 41% drew fantasies about sad/helpless or angry/fearful subjects (1 and 2 points), compared with 28% who drew fantasies about active or passive pleasures (4 and 5 points). Across male age groups, 49% scored 1 and 2 points compared with 27% who scored 4 and 5 points. Similar proportions of positive and neutral (3 points: ambivalent, ambigous, or unemotional) responses were found in both genders. Across female age groups, 29% were neutral; across the male age groups, 24% were neutral.

The older women expressed the most positive attitudes: 41% drew pictures about active pleasures, 12% about passive pleasures. The boys expressed the most negative attitudes: 75% scored 1 point while none of the girls scored 1 point.

Relationships

The relationships portrayed by male age groups tended to be negative: 72% drew fantasies about assaultive or stressful relationships (1 and 2 points) compared with 9% who drew fantasies about friendly or caring relationships (4 and 5 points), as indicated in Table 6-2. Female age groups tended to be both negative (34%) and positive (29%), as well as neutral (37%).

The older women expressed the most positive attitudes toward relationships (46% scored 4 and 5 points). The three younger male groups expressed the most negative (boys 80%, younger adolescents 75%, older adolescents 67%).

Comparing *DAS* and *SDT* Responses

In order to compare responses to the two measures, it was necessary to eliminate the samples of children and younger adults because the measures differed in the range of ages under consideration. Consequently, this study was limited to three age groups: younger adolescents, older adolescents, and older adults.

When responses to both instruments were examined, similarities and differences were found, as shown in Tables 6-3 and 6-4. It should be noted that the numbers of respondents in the ten categories were too small for statistical analysis, and that most of the *DAS* respondents were emotionally disturbed while most of the *SDT* respondents were presumed normal.

In one such difference, larger proportons of DAS respondents than SDT respondents drew pictures about sad or helpless solitary subjects scored 1 point: 62% of the *DAS* male adolescents and 78% of the *DAS* female adolescents received the 1-point score compared with none of the *SDT* male adolescents or older female adolescents.

An example is shown in Figure 6-1.

Table 6-1

Age and Gender Differences in Fantasies About Solitary Subjects: Comparing Proportions of Scored Responses to the DAS Task

Score:			1	2	3	4	5
Gender	Age	No.	Sad or Helpless	Angry or Fearful	Ambiv/ Ambig.	Passive	Active
Female							
	9-12,	12	0	1 8%	8 67%	1 8%	2 17%
	13-16,	34	12 35%	4 12%	10 29%	1 3%	7 21%
	17-19,	14	6 43%	2 14%	4 29%	1 7%	1 7%
	21-64	8	2 25%	2 25%	2 25%	0	2 25%
	65+	17	3 18%	3 18%	2 12%	2 12%	7 41%
	Totals	85	23 27%	12 14%	26 29%	5 6%	19 22%
			Negative: 33 41%			Positive: 24 28%	
Male							
	9-12,	4	3 75%	0	0	0	1 25%
	13-16,	15	1 7%	3 20%	4 27%	2 13%	5 33%
	17-19,	11	6 55%	2 18%	3 27%	0	0
	48-65,	2	0	0	1 50%	1 50%	0
	65+	5	1 20%	2 40%	1 20%	0	1 20%
	Totals	37	11 30%	7 19%	9 24%	3 8%	7 19%
			Negative: 18 49%			Positive: 10 27%	

Table 6-2

Age and Gender Differences in Fantasies About Relationships: Comparing Proportions of Scored Responses to the DAS Task

Score:			1	2	3	4	5
Gender	Age	No.	Assaultive	Stressful	Amb.	Friendly	Caring
Female							
	9-12,	20	1 5%	5 25%	7 35%	3 15%	4 20%
	13-16,	37	5 14%	11 30%	12 32%	2 5%	7 19%
	17-19,	16	2 13%	6 38%	6 38%	0	2 13%
	21-64,	17	0	4 24%	10 59%	1 6%	2 12%
	65+	28	4 14%	2 7%	9 32%	7 25%	6 21%
	Totals	118	12 12%	28 24%	44 37%	13 11%	21 18%
			Negative: 40 34%			Positive: 34 29%	
Male							
	9-12,	20	10 50%	6 30%	3 15%	0	1 5%
	13-16,	61	32 52%	14 23%	11 18%	3 5%	1 2%
	17-19,	27	13 48%	5 19%	6 22%	3 11%	0
	49-64,	3	1 33%	0	2 66%	0	0
	65+	9	2 22%	3 33%	2 22%	2 22%	0
	Totals	120	58 48%	28 24%	24 20%	8 7%	2 2%
			Negative: 86 72%			Positive: 10 9%	

Table 6-3

Comparing Fantasies About Solitary Subjects Expressed in Response to the Draw A Story and Silver DrawingTest Tasks

Age	Gender	N.	Score: 1 Sad or Helpless	2 Angry or Fearful	3 Ambiv/ Ambig.	4 Passive	5 Active
13-16							
	Female						
	DAS	34	12 35%	4 12%	10 29%	1 3%	7 21%
	SDT	9	1 11%	0	0	6 67%	2 22%
	Males						
	DAS	15	1 7%	3 20%	4 27%	2 13%	5 33%
	SDT	15	0	3 20%	3 20%	3 20%	6 40%
17-19							
	Female						
	DAS	14	6 43%	2 14%	4 29%	1 7%	1 7 %
	SDT	16	0	3 19%	2 13%	8 50%	3 19%
	Male						
	DAS	11	6 55%	2 18%	3 27%	0	0
	SDT	6	0	2 33%	1 17%	2 33%	1 17%
65+							
	Female						
	DAS	17	3 18%	3 18%	2 12%	2 12%	7 41%
	SDT	16	2 13%	1 6%	6 38%	2 13%	5 31%
	Male						
	DAS	5	1 20%	2 40%	1 20%	0	1 20%
	SDT	14	0	3 21%	5 36%	3 21%	3 21%

Table 6-4

Comparing Fantasies About Relationships Expressed in Response to the Draw A Story and Silver Drawing Test Tasks

Score:			1	2	3	4	5
Age	Gender	N.	Assaultive	Stressful	Amb	Friendly	Caring
13-16							
	Female						
	DAS	37	5 14%	11 30%	12 32%	2 5%	7 19%
	SDT	19	3 16%	10 53%	2 11%	3 16%	1 5%
	Male						
	DAS	61	32 52%	14 23%	11 18%	3 5%	1 2%
	SDT	23	8 35%	6 26%	6 26%	2 9%	1 4%
17-19							
	Female						
	DAS	16	2 13%	6 38%	6 38%	0	2 13%
	SDT	22	5 23%	3 14%	2 9%	6 27%	6 27%
	Male						
	DAS	27	13 48%	5 19%	6 22%	3 11%	0
	SDT	15	7 47%	5 33%	1 7%	0	2 13%
65+							
	Female						
	DAS	28	4 14%	2 7%	9 32%	7 25%	6 21%
	SDT	15	4 27%	3 20%	4 27%	2 13%	2 13%
	Male						
	DAS	9	2 22%	3 33%	2 22%	2 22%	0
	SDT	14	3 21%	9 64%	1 7%	1 7%	0

Figure 6-1. *"This is Eugene. He does crack. He was late in paying his pusher. Now he is dead," by Arthur, age 17, low self-esteem, often fearful or anxious, often sad or alone, attends a special school.*

Younger adolescents

Proportionally more girls than boys drew pictures about sad, isolated, or helpless subjects, scored 1 point. (*DAS* responses: 35% girls, 7% boys. *SDT* responses: 11% girls, no boys).

An example is shown in Figure 6-2.

Figure 6-2. *"The Sleeping Bride. She is very sad, her tears falling on a red blooming rose," by Madeline, age 16, normal student.*

Proportionally more boys than girls drew pictures about assaultive relationships, scored 1 point, as indicated in Table 6-4. (*DAS* responses: 52% boys, 14% girls; *SDT* responses: 35% boys, 16% girls).

An example is shown in Figure 6-3.

Figure 6-3. *"Monster Eats Man," by Alfred, age 16, often angry and aggressive, attends a special school.*

Proportionally more girls than boys drew pictures about stressful relationships, scored 2 points. *(DAS:* responses: 30% girls, 23% boys 23%; *SDT* responses: 53% girls, 26% boys).

An example is shown in Figure 6-4.

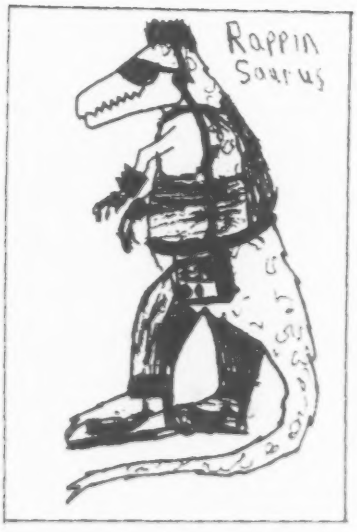
Figure 6-4: *"Where's the handsome prince?" by Beatrice, age 16. Normal student.*

Older Adolescents

Proportionally more males than females drew pictures about angry, fearful, or fearsome subjects, scored 2 points. (*DAS*: responses: 20% males, 14% females; *SDT*responses: 33% males, 19% females.

An example is shown in Figure 6-5.

Figure 6-5. *"Rappin Saurus," by Joseph, age 18, attends special school.*



Proportionally more males than female drew pictures about assaultive relationships, scored 1 point. (*DAS* responses: 48% males, 13% females; *SDT* responses: 47% males, 23% females).

An example is shown in figure 6-6.

Figure 6-6. *"Godzilla vs Mighty Mouse", by Jerry, age 18, nomal student.*

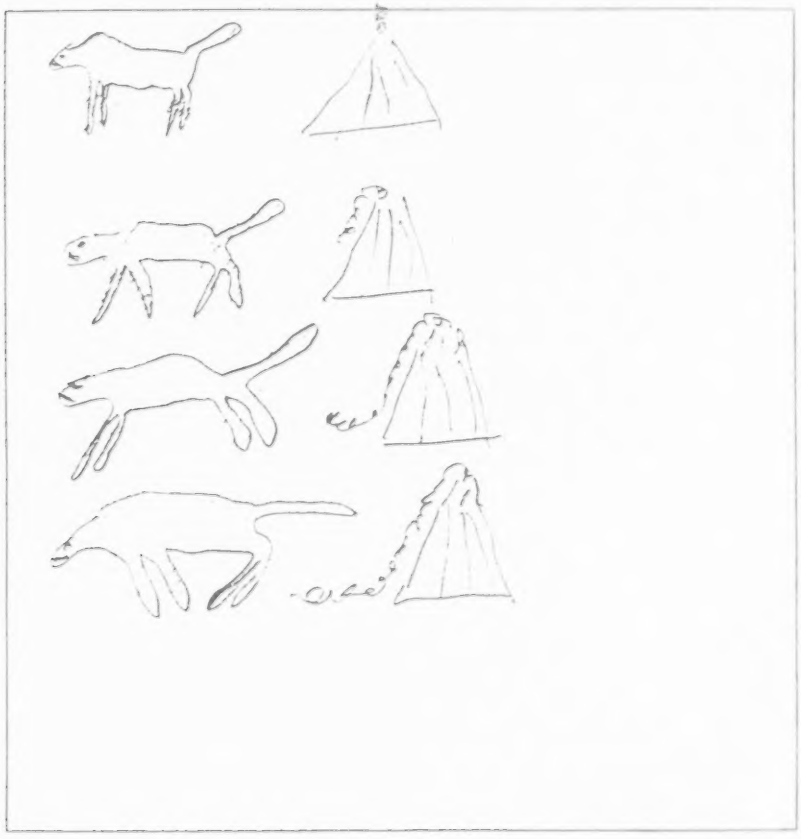
GODZILLA VS MIGHTY MOUSE
mighty mouse leaps into the AIR.
Flying at the sound of speed
Godzilla Bites Mighty Mouse TAIL OFF.
GODZILLA MEETS MOUSE
NO TAIL
FOR MIGHTY MOUSE
meanwhile he forgets ABOUT Godzilla.
But Godzilla does not forget ABOUT HIM
GODZILLA GOBBLE mighty mouse UP in one CHOMP
HELP
SO HE PLAYS

Older Adults

Proportionally more men than women drew pictures about frightened or frustrated subjects, scored 2 points. (*DAS* men 40%, women 18%; *SDT* men 21%, women 6%).

An example is shown in Figure 6-7.

Figure 6-7. *"What's all that smoke about? Hey that lava is coming down the side of the mountain. I'd better get out of here- pronto! Coming closer. I'd better get the hell out of here," by an older man at a social gathering.*



Proportionally more women than men drew pictures about active solitary subjects, scored 5 points. (*DAS* reponses: 41% women , 20% men; *SDT* responses: 31% women, 21% men).

An example is shown in Figure 6-8.

Figure 6-8. *The cat is returning to Earth after an orbit in space with the mischievous Russian monkey," by an older woman attending a recreational program.*

Proportionally more men than women drew pictures about stressful relationships, scored 2 points. (*DAS* responses: 33% men, 7% women; *SDT* responses: 64% men, 20% women).

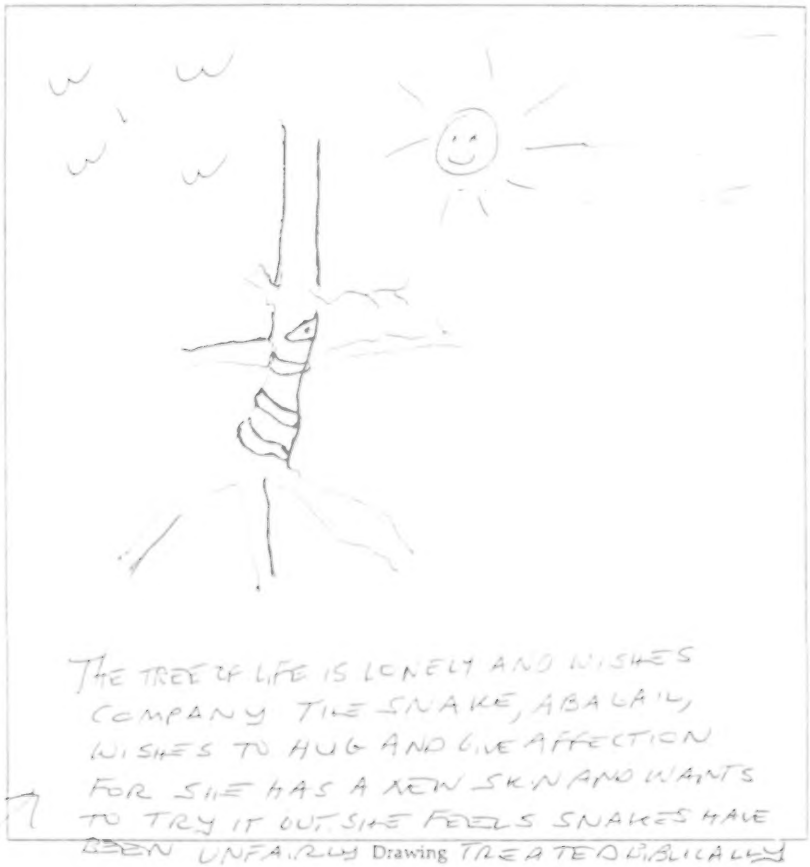
An example is shown in Figure 6-9.

Figure 6-9. *"The snake is looking for a tree to crawl into and hide," by an older man attending a recreational program.*

None of the older men drew fantasies about caring relationships scored 5 points while 21% of the older women who responded to the *DAS* task and 13% of the older women who responded to the *SDT* task drew caring relationships.

An example is shown in Figure 6-10.

Figure 6-10. *"The tree of life is lonely and wishes company. The snake, Abigail, wishes to hug and give affection for she has a new skin and wants to try it out. She feels snakes have been unfairly treated biblically," by an older woman attending a professional meeting.*


THE TREE OF LIFE IS LONELY AND WISHES
COMPANY THE SNAKE, ABALAIL,
WISHES TO HUG AND GIVE AFFECTION
FOR SHE HAS A NEW SKIN AND WANTS
TO TRY IT OUT SHE FEELS SNAKES HAVE
BEEN UNFAIRLY Drawing TREATED BIBLICALLY

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Opposite Gender Subjects

The *DAS* respondents who drew human subjects tended to draw subjects the same gender as themselves rather than opposite-gender subjects, supporting this finding in previous studies. Among the 157 male respondents, 29% drew male subjects, 6% female subjects; among the 203 female respondents, 16% drew females subjects, 7 % male subjects.

Two interesting differences between genders were found: 13% of the female respondents drew pictures about male-females relationships while only 2% of the male respondents drew pictures about gender relationships, and in responses by both genders, drawings about opposite-gender subjects tended to reflect negative attitudes toward the subjects portrayed.

Here are some examples.

Figure 6-11. *"The Screeming Woman," by Sam, age 8.*

Figure 6-12. *"The Happy and the Sad," by Carrie, age 10, attending special school..*

Dictated: The girl was watching tv. Then she heard her father scream. Then for nothing to happen to her, she brought the dog. The father was screaming because the spider bit him.

Figure 6-13. *"The Mad Scientist!" by Alice, age 11.*

Figure 6-14. *"The lady getting married to a dog," by Charles, age 13.*

Figure 6-15. *"Deadly Passion," by Jim, age 15.*

Figure 6-16. *"Fatial Vision," by Mary, age 16.*

Figure 6-17. *"Woman sees mouse, cries for help!" by an older man.*

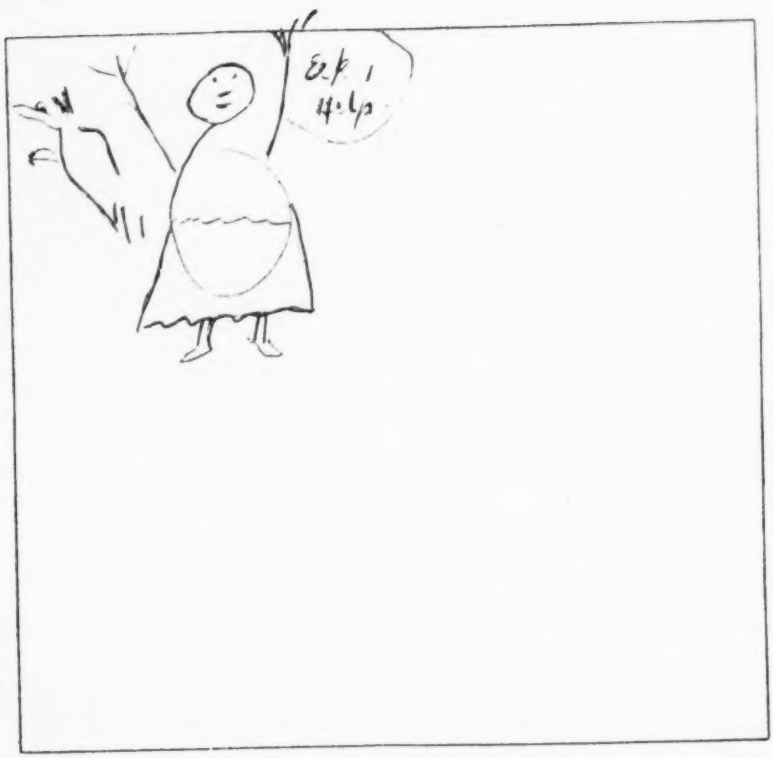

Figure 6-18. *"Fat couch potato watching sports-events. Commercials mean one thing; beating a path to the refrigerator," by an older woman.*

These findings sugest that further study of drawings about opposite-gender subjects may provide insight into relationships with others and emotional needs.

Observations

The tendency to draw same-gender subjects found in the 1988 and 1993 studies, was found again in the present study, supporting the assumption that the self tends to be the subject of projective drawings.

Contrary to the *SDT* responses in the 1993 study, respondents to the *DAS* task tended to express negative rather than positive attitudes toward the solitary subjects in their drawings. This difference may be explained either by the negativity of the stimulus drawings in *DAS Form A* , or by differences in self-esteem and emotional stability between the two groups of respondents. Most of those who responded to the *DAS* task were emotionally disturbed, learning disabled, or depressed. Most of the *SDT* respondents were presumably normal.

None of the presumed normal *SDT* male adolescents drew strongly negative solitary subjects while all the *DAS* male adolescents did so to some degree, as shown in Table 6-3. Since the 1993 study found that strongly negative responses were associated with adolescent depression, it seems more likely that the negativity of *DAS* responses can be attributed to emotional distress rather than to the negativity of stimuli.

Like the *SDT* responses in the 1993 study, male *DAS* respondents tended to express negative attitudes toward relationships while females expressed both negative and positive attitudes toward relationships. In addition, in both measures, the proportions of males who drew assaultive relationships exceeded the proportions of females who drew them.

Although the *SDT* study found that the proportion of older women who drew assaultive relationships exceeded the proportion of older men, the finding did not recur in the *DAS* study. Instead, the proportion of *DAS* older women who drew assaultive relationships (14%) was smaller than the proportion of older men who drew assaultive relationships (21%) and was virtually the same as the proportions of adolescent girls. The possible reasons for this difference between responses to the two measures are not clear. It may be because the studies had different samples of older women or because they used different stimuli. In responses to both instruments, older women

In both studies, however, proportionally more older women than older men or any other age or gender group drew fantasies about active solitary subjects, usually engaged in risky undertakings. This finding was even more pronounced in responses to the *DAS* (41%) than to the *SDT* (31%) suggesting a need to challenge stereotypes about elderly women.

These findings seem to indicate that continuing to look for age and gender differences in attitudes toward self and others would be worthwhile.

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Appendix A

Analysis of Differences in Proportion of Strongly Negative Responses among Depressed, Normal, Emotionally Disturbed, Learning Disabled and Deaf Children, Adolescents, and Adults

	Depressed Children & Adolescents	Normal	
1 point	22	12	
2 or more points	13	105	$x^2 = 43.2$ $p < .0005$

	Depressed Childen & Adolescents	Emotionally Disturbed	
1 point	22	14	
1 or more points	13	83	$x^2 = 20.6$ $p < .0005$

	Depressed Children & Adolescents	Learning-Disabled	
1 point	22	19	
2 or more points	13	45	$x^2 = 11.1$ $p < .001$

	Depressed Children & Adolescents	Deaf	
1 point	22	0	
2 or more points	13	18	$x^2 = 19.5$ $p < .0005$

	Depressed Children & Adolescents	Elderly	
1 point	22	2	
2 or more points	13	25	$x^2 = 20.0$ $p < .0005$

	Depressed Children & Adolescents	Depressed Adults	
1 point	22	2	
2 or more points	13	13	$x^2 = 10.4$ $p < .005$

Appendix B: *Age and Gender Differences in Attitudes Toward Solitary Subject (SDT)*

Female responses

Age Number	Score				
	1.Sad or Helpless	2. Frustrated or Frightened	3. Ambivalent Unemotional or Unclear	4 Passive Pleasure	5.Active Pleasure
7-10, N=43	2 (5%)	4 (9%)	7 (16%)	24 (56%)	6 (14%)
13-16, N=9	1 (11%)	0	0	6 (67%)	2 (22%)
17-19, N=16	0	3 (19%)	2 (13%)	8 (50%)	3 (19%)
20-50, N=22	1 (5%)	4 (18%)	1 (5%)	10 (45%)	6 (27%)
65+, N=16	2 (13%)	1 (06%)	6 (38%)	2 (13%)	5 (31%)
Total N=106	6 (6%)	12 (11%)	16 (15%)	50 (47%)	22 (21%)
	Negative: 18	(17%)		Positive: 72	(68%)

Male responses

Age Number	Score				
	1. Sad or Helpless	2.Frustrated or Frightened	3.Ambivalent Unemotional or Unclear	4. Passive Pleasure	5. Active Pleasure
7-10, N=67	3 (4%)	3 (4%)	13 (19%)	29 (43%)	19 (28%)
13-16, N=15	0	3 (20%)	3 (20%)	3 (20%)	6 (40%)
17-19, N=6	0	2 (33%)	1 (17%)	2 (33%)	1 (17%)
20-50, N=12	0	5 (42%)	1 (8%)	2 (17%)	4 (33%)
65+ N=14	0	3 (21%)	5 (36%)	3 (21%)	3 (21%)
Total N=114	3 (3%)	16 (14%)	23 (20%)	39 (34%)	33 (29%)
	Negative: 19	(17%)		Positive: 72	(63%)

Appendix C: *Age and Gender Differences in Attitudes Toward Relationships (SDT)*

Female responses

Age Number	Score				
	1.Assaultive	2. Stressful	3.Ambivalent Unemotional or Unclear	4. Friendly	5. Caring
7-10, N=73	4 (5%)	29 (40%)	7 (10%)	21 (29%)	12 (16%)
13-16, N=19	3 (16%)	10 (53%)	2 (11%)	3 (16%)	1 (5%)
17-19, N=22	5 (23%)	3 (14%)	2 (9%)	6 (27%)	6 (27%)
20-50, N=39	1 (3%)	16 (41%)	6 (15%)	12 (31%)	4 (10%)
65+, N=15	4 (27%)	3 (20%)	4 (27%)	2 (13%)	2 (13%)
Total N=168	17 (10%)	61 (36%)	21 (13%)	44 (26%)	25 (15%)
	Negative: 78	(46%)		Positive: 69	(41%)

Male responses

Age Number	Score				
	1. Assaultive	2. Stressful	3.Ambivalent Unemotional or Unclear	4. Friendly	5. Caring
7-10, N=78	15 (19%)	22 (28%)	17 (22%)	13 (17%)	11 (14%)
13-16, N=23	8 (35%)	6 (26%)	6 (26%)	2 (09%)	1 (04%)
17-19, N=15	7 (47%)	5 (33%)	1 (7%)	0	2 (13%)
20-50, N=13	2 (15%)	4 (31%)	0	1 (8%)	6 (46%)
65+, N=14	3 (21%)	9 (64%)	1 (7%)	1 (7%)	0
Total N= 143	35 (25%)	46 (32%)	25 (17%)	17 (12%)	20 (14%)
	Negative: 81	(57%)		Positive: 37	(26%)

Rawley Silver, EdD, A.T.R., received the American Art Therapy Association's highest award, Honorary Life Membership in 1983, as well as its annual award for research in 1976, 1980, and 1992. She is also a painter listed in Who's Who in American Art.

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